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(Number 192.)

A GAME OF CARDS.

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FREELY TRANSLATED FROM THE FRENCH, GERMAN, AND DANISH
EDITIONS NOW BEING PLAYED IN EUROPE,

By L. J. HOLLENIUS,

NEW YORK,

*Author of "Dollars and Cents;" Translator of "First Love," "Maria and
Magdalena," etc., etc.*

TO WHICH ARE ADDED,

A description of the Costumes—Synopsis of the Piece—Cast of the Characters
—Entrances and Exits—Relative Positions of the Performers on
the Stage, and the whole of the Stage Business.

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32. Maggie's Welcome.....	Claribel.	72. When we went a Gleaming.	
35. Dreaming of Nellie.....	Hogett.		Ganz.
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	Claribel.	75. What Did Little Birdie Say?	
39. She Came and Vanished Like a Dream.....	Boucher.		Balfe.
41. Meet Me in the Lane.....	Blamphin.	76. Sing, Birdie, Sing.....	Ganz.
43. Tapping at the Garden Gate.		78. Spring-Time of Life.....	Jackson.
45. Sleeping on Guard.....	Wrighton.	79. Nightingale's Trill.....	Ganz.
47. Summer Dew.....	Barker.		
49. Oh, My Lost Love.....	Plumpton.		

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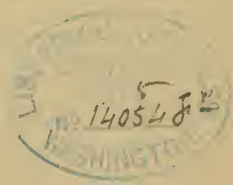
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1875
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To

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GEORGE B. BOWLEND, Esq.,

IS THIS TRANSLATION INSCRIBED,

AS A TRIFLING TOKEN OF MY AFFECTIONATE FRIENDSHIP.

NEW YORK, Nov., 1875.

L. J. HOLLENIUS.

CAST OF CHARACTERS.

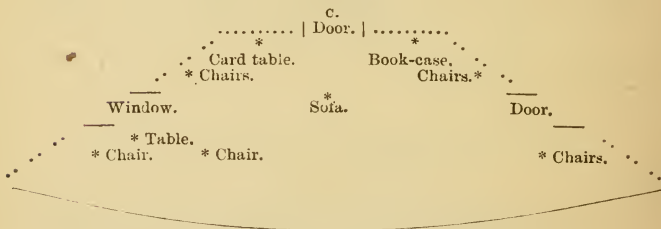
THE CHEVALIER DE ROCHEFERRIER.....
 ANATOLE (his Son).....
 MR. MERCIER (a retired Drygoods-merchant).....
 ROSA (his only Daughter).....

TIME OF PLAYING—FORTY MINUTES.

TIME—THE PRESENT.

The action takes place in Paris, in the parlor of Mr. MERCIER.

SCENERY.



COSTUMES, CHARACTERISTICS, PROPERTIES, ETC.

CHEVALIER.—Age, 65; white hair, imperial, and mustache; bushy eyebrows; stiff, pompous, and very ceremonious. Black suit; red ribbon in the left button-hole; golden double-eyeglasses in a black ribbon; snuff-box. Speaks slowly and with dignity.

ANATOLE.—Age, 25; fashionable walking suit of a dark color; hat; light gloves.

MERCIER.—Age, 53; bluff, kind-hearted, and hasty-tempered. Dark suit.

ROSA.—Age, 18. Elegant costume of the period.

PROPERTIES.

A card table containing cards; a carpet bag; bird cage; two books; a bottle of chloroform; worsted work; a newspaper.

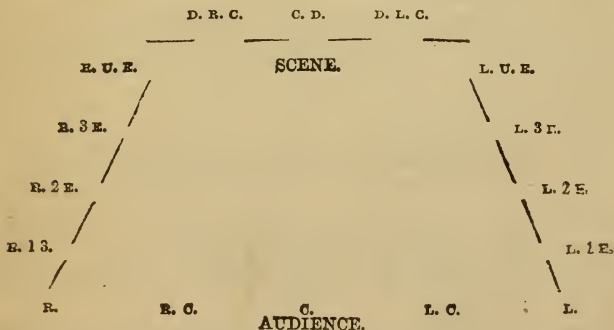
SYNOPSIS OF THE PLAY.

THE story is French, thoroughly French, and therefore it would have been useless to lay the scene in any other country. Nowhere else but in France do the parents

now-a-days propose for their children, and no where else, perhaps, do the children, when grown up, show such beautiful devotion to their parents and such deference to their wishes. Mr. MERCIER is a retired drygoods-man, a widower with an only child, ROSA, who is about to be married to ANATOLE, the only son of the CHEVALIER DE ROCHEFFERRIER, a poor nobleman of ancient lineage, who, with his son, resides in the house of Mr. MERCIER. The two old gentlemen are in the habit of having their game of piquet every afternoon before dinner, and on the day when the marriage contract is to be signed they quarrel over their cards, and become so excited that the match is broken off between the parents, who, according to French customs, consider themselves the principal parties interested. ANATOLE, who on that very day has taken his degree as a Doctor of Medicine, returns from the University flushed with his honors and beaming with joy in anticipation of his approaching nuptials. He arrives when the quarrel is at its height, and is requested by his stern and unrelenting parent to leave the house with him. Exit infuriated parent, when ANATOLE condoles with ROSA, and they are presently joined by MERCIER. ANATOLE then hits upon the following ingenious device for restoring peace: he chloroforms his father under pretence of cooling his forehead, places the card table as it was before the quarrel, and when the unrelenting parent awakes he is made to believe that he has only been asleep. The CHEVALIER does not at once fall into the trap, but at last his intellect becomes obfuscated, and finding that he has a capital hand of cards, he is delighted to think that he has only been snoozing, and all ends happily. Of these slender threads a pretty little piece has been woven, which has delighted the audiences of continental Europe for some years past.

EXPLANATION OF THE STAGE DIRECTIONS.

The Actor is supposed to face the Audience.



L.	Left.
L. C.	Left Centre.
L. 1 E.	Left First Entrance.
L. 2 E.	Left Second Entrance.
L. 3 E.	Left Third Entrance.
L. U. E.	Left Upper Entrance (wherever this Scene may be.)
D. L. C.	Door Left Centre.

C.	Centre.
R.	Right.
R. 1 E.	Right First Entrance.
R. 2 E.	Right Second Entrance.
R. 3 E.	Right Third Entrance.
R. U. E.	Right Upper Entrance.
D. R. C.	Door Right Centre.

A GAME OF CARDS.

SCENE — *An elegant parlor in the house of Mr. MERCIER. L., a door leading to the CHEVALIER'S rooms. R, a window. Door in c.; on one side of which is a book-case, on the other side a small card-table with a drawer containing cards. R., a table with a chair on each side. Furniture rich, and plentiful. As the curtain rises, MERCIER is discovered at the table, R., reading a newspaper. ROSA opposite to him, with worsted work, she being nearest to the window. Time, afternoon, four o'clock.*

MERCIER (*reading aloud*). "The great question of the day which now agitates Europe, has suddenly assumed a new shape." H'm! It appears to me, it is always assuming a new shape. (*to ROSA, who has risen, and is looking out through the window*) Rosa, what are you doing there?

ROSA. Nothing, papa; I only fancied I heard——

MERC. What?

ROSA. A noise in the street.

MERC. I did not hear anything.

ROSA. Then I must have been mistaken. (*to herself*) Oh, dear me! how long he has been away!

MERC. (*reading*). "The great question of the day which now agitates Europe——" (*ROSA rises, and approaches door in c., listening*) Rosa, you are not listening to me; you are worse than ever. What is the matter with you, child?

ROSA. Excuse me, papa, but I think somebody is coming up the stairs.

MERC. Well, let them come; they will ring the bell, I suppose.

ROSA (*returns to her seat—aside*). It couldn't have been Anatole!

MERC. (*reading*). "The great question of the day which now agitates——"

ROSA (*looking at her watch*). Oh, papa! my watch must be wrong—it is only a quarter to twelve. Surely it is much later.

MERC. (*looks at his watch*). A quarter to twelve? Your watch is right enough, but I am afraid your head isn't.

ROSA. Why not, papa?

MERC. This morning you rose two hours earlier than usual, and yet you did not have breakfast ready in time. You cannot remain quiet a minute, but are constantly oscillating between the door and the window. And all this fuss is because Mr. Anatole has gone to take his degree as a Doctor of Medicine, and not yet returned. Well, well; it is an important day, both for him and for you, to be sure.

ROSA (*approaching, and petting MERCIER*). Of course, dearest father! You know you have given your consent to our marriage as soon as he gets his degree. Oh, papa, do you think it is *very* difficult to go through those examinations?

MERC. (*gravely*). Why, yes; I dare say there are a good many bones in them.

ROSA (*horrified*). Dead bones, papa?

MERC. (*smiling*), No; I was only speaking metaphorically. There is no fear of him; he is a very intelligent young man.

ROSA. Oh, papa; he is *awfully* intelligent!

MERC. And I don't think he is over bashful or timid.

ROSA (*innocently*). He never was so with me, papa. (*checks herself*.)

MERC. H'm! Then let us hope for the best. His father, the Chevalier, my old and valued friend, who now has lived several years with us, insists that Mr. Anatole should not marry until he has a position. The good old man has peculiar ideas, you know.

ROSA. But he is very kind.

MERC. I don't dispute that; he is a thoroughly good and honorable man, but he is peculiar. Very sensitive and irritable; the least thing offends him, and then he makes very disagreeable remarks.

ROSA (*smiling*). And you, papa, are not a whit better. You get so vexed and angry, especially when you are playing cards with him. You sometimes do frighten me.

MERC. H'm! you see, my dear child, the old gentleman plays like a stick, and when he loses, he says that I don't know how to play. (*laughingly*) I could beat the man who invented the game. (ROSA *retires to D. C.*, and listens without MERCIER noticing it) Yesterday, for instance, while we were playing piquet, (pronounced *pekáy*) I had three kings, and threw all the cards away to buy—(*turns around*) Eh?

ROSA (*at door, c.*). Now he is coming papa. (*advances to MERCIER, and looks demure.*)

Enter ANATOLE, C., briskly.

ANATOLE. Victory! The battle is gained!

ROSA. And you are really a doctor?

ANAT. A real, live doctor. Approved of by the faculty of Paris, and licensed to kill, carve, and physic my fellow-men. (*takes both her hands.*)

ROSA (*enthusiastically*). Oh, how splendid!

MERC. Allow me, too, *Monsieur le Docteur*, to wish you joy! (*bows facetiously.*)

ANAT. (*hugs MERCIER*). My dear Mr. Mercier, I thank you with all my heart. But I attribute my success solely to my love for dear Rosa; it was the thought of her that inspired me, and kept up my courage.

MERC. Were you not afraid?

ANAT. Only once, when they asked me about anæsthetic substances.

ROSA. Oh!

ANAT. You know that they have the peculiar property of benumbing the nervous system, making life stand still for awhile on the threshold of death—

ROSA. Yes! yes!

ANAT. They have always been my favorite study; but when some very difficult questions were put to me, I—well, I did begin to feel rather shaky.

ROSA (*anxiously*). Oh, dear me!

ANAT. But the thought of my adored Rosa drove away all fear. I happened to give a very satisfactory answer, spoke like a book, and all the medical old fogies complimented me in the handsomest manner on my success.

ROSA. }
MERC. } (*both at once*). Capita.

ANAT. And may I now hope, Mr. Mercier, that the marriage contract will be signed this afternoon!

MERC. Certainly! unless your father objects too much.

ROSA. And why should he? That would be rather rich! (*pouts.*)

MERC. Well, you see, he hasn't yet exactly demanded your hand for his son. It is *understood* between us; but that is all. (*to ANATOLE*) You had better see him at once, my dear boy. You know he is peculiar.

ANAT. I'm off!

[*Exit, D. L.*]

MERC. Well, Rosa, are you happy now?

ROSA. How kind you are, my own dear father! (*embraces him.*)

MERC. While promoting your happiness, child, I am paying off an old debt which our family owes to the Rocheferriers.

ROSA. An old debt? You never told me of that.

MERC. I was silent on purpose; because if you had known that I, and even my father, ardently wished for this union, you would probably have fancied that you were going to be sacrificed.

ROSA (*smiling*). *Sacrificed* to Anatole!

MERC. Oh, yes! Young ladies are sometimes as obstinate as a certain quadruped, noted for its indifference to pearls.

ROSA. Oh, papa!

MERC. But, now I don't mind telling you all about it. The grandfather of Anatole once rendered my father a very great service. A great many years ago, while my father was yet single, he was a sergeant in the old French Guards. He was about to leave the army, to be married to my dear mother, when he became involved in a serious quarrel with a young officer who had been making love to her in a rather unbecoming manner. My father couldn't stand that, and being, besides, of a pretty quick temper—

ROSA (*laughingly*). Which runs in the family, you know.

MERC. Well, so it does; and I am glad of it. My father left the service, thrashed the puppy, fought a duel with him, and killed him on the spot.

ROSA. Oh, Heavens!

MERC. My father was in great trouble, as the young man belonged to a powerful family; but Anatole's grandfather interfered, and procured his pardon.

ROSA. How very kind of him!

MERC. Shortly afterwards the revolution broke out. The baron—I refer to Anatole's grandfather—had to emigrate with his son, the Chevalier, my old friend, having lost all his estates. The old gentleman died abroad in poverty, and many years afterwards the Chevalier, who had married and become a widower, returned to France with his only child, Anatole. You know the rest, darling. I met them, and induced them to come and live with us gratis, making the Chevalier believe that my father had once been under heavy pecuniary obligations to *his*!

ROSA. How good you are, papa. Hush! here they come!

Enter the CHEVALIER and ANATOLE, L.

MERC. Well, my dear Chevalier, I hope you are satisfied. Our young gentleman is now an M D.

CHEVALIER. I am certainly much gratified at his success; but I never doubted it. (*eying MERCIER with his double-glass*) Did you have any doubts about it?

MERC. Not I. Anatole has been very studious, and has lots of brains. But, nevertheless, I hope you will permit me to congratulate you!

CHEV. (*pressing MERCIER'S hand*). I feel highly honored, Mr. Mercier!

ROSA. And you will allow me to do the same.

CHEV. You are too kind, Mademoiselle. (*kisses the hand of ROSA gallantly*.)

ROSA (*conducts the CHEVALIER to a chair*). Pray be seated, Chevalier. (*puts a footstool under his feet*) Now you are comfortable.

CHEV. My dear young lady, how shall I thank you?

ANAT. Do you feel better now, father?

ROSA (*alarmed*). Have you been indisposed?

CHEV. H'm! a mere nothing. I did not sleep very well last night.

MERC. Ha, ha, ha! Chevalier; you felt sleepy enough while we were playing piquet. You slept soundly at one time.

CHEV. (*stiffly*). Excuse me, Mr. Mercier; I never fall asleep while playing. That would be very uncivil towards you.

MERC. Bah! not at all! Sometimes one cannot help it, and last night I did catch you napping.

CHEV. I beg leave to assure you, Mr. Mercier, that I did *not* sleep; I may have ruminated.

MERC. But, Chevalier!

ROSA (*to MERCIER*). Hush, papa!

MERC. All right; then you were ruminating. (*aside to ROSA*) He did sleep, and snore, too.

CHEV. (*eyeing MERCIER*). What are you saying, Mr. Mercier?

MERC. I was only saying that Anatole will now expect the reward for his labors.

CHEV. (*cyeing ANATOLE*). Oh, indeed! He seems to be in a great hurry to be married!

ROSA (*aside*). Now it is coming. (*retires up stage with ANATOLE*.)

CHEV. H'm! I admit that one great obstacle to their union has been removed. (*dignified*) My son now holds an independent position—

MERC. Yes, he has the title of Doctor, at least.

CHEV. A position which gives him a certain standing in society.

MERC. Which we will help him to keep up.

CHEV. That is not the question, Mr. Mercier. We do not wish to be under obligations to you. I dare say that my son's practice—

MERC. His practice? I had no idea he had already acquired one.

CHEV. Then you are quite mistaken. Yesterday Madame de Reval, a lady of the highest nobility, who had heard of my son's great talents, sent for him. She had a slight headache.

MERC. Bless my soul!

CHEV. (*eyeglass*). Eh?

ANAT. (*advancing*). That reminds me, father, I must call on her at once. (*to ROSA*) I shall soon return. [*Exit, c.*]

CHEV. (*rising*). Mr. Mercier, can I have the honor of a private interview with you?

MERC. Certainly, Chevalier. Rosa, leave us, my child.

ROSA (*aside, to MERCIER*). I wonder if there are any fresh obstacles?

MERC. (*to ROSA*). Hush! on the contrary, he will now make a formal proposal. [*Exit ROSA, c.*]

MERC. I am at your service.

CHEV. (*condescendingly*). Pray be seated, Mr. Mercier. (*both sit down*.)

MERC. You are very kind.

CHEV. Mr. Mercier, I am neither a proud nor a sensitive man; but I must confess that your mode of expressing yourself to me is sometimes rather peculiar, in point of fact—cutting!

MERC. I was not aware of that.

CHEV. Just now you seemed to have a doubt about my son's practice!

MERC. (*laughingly*). Goodness me! he has only got his degree to-day!

CHEV. Very true. But you seemed to insinuate that he ought not to marry yet, because his practice is rather limited. If such be your opinion, you may retract your word. Neither I nor my son wish to *force* ourselves upon you.

MERC. Now come, Chevalier; haven't we both agreed that the young folks should be united on the very day that Mr. Anatole obtained his degree?

CHEV. Yes, yes; but if you have the least hesitation——

MERC. (*impatiently*). But I haven't any hesitation. Have I not myself made the first steps?

CHEV. Certainly.

MERC. I know that you, being the father of the suitor, ought, properly speaking, to have broached the subject; but I did so on purpose, out of delicacy, taking into consideration your present peculiar position——

CHEV. Mr. Mercier, I am painfully aware of my finances being *temporarily* under a cloud. You need not remind me of that!

MERC. I did not mean to do so.

CHEV. I am not a proud man, Mr. Mercier! I think I give you proofs to the contrary every day. (*wipes his glasses.*)

MERC. (*aside*). By living at my expense. (*aloud*) Of course you do, sir!

CHEV. These intended nuptials of my son are no doubt a great advantage to him, although I dare say that with his name and exalted connections, he might aspire to any young lady in Europe.

MERC. (*angrily*). And do you think that my little girl, with her pretty face, and a substantial dowry, runs any risk of becoming an old maid?

CHEV. My dear sir, you are too sensitive.

MERC. H'm! You touched a very tender spot.

CHEV. (*giving him his hand*). Pardon me, I had no such intention. Well, then if you really wish it so very much, and think that the marriage ought not to be postponed—I give my consent! (*fans himself complacently.*)

MERC. (*aside*). Ugh! he gives his consent; just as if he did us a great favor.

CHEV. Eh! Did you observe anything?

MERC. I said, let them be married at once.

CHEV. (*graciously*). You shall have your wish gratified, Mr. Mercier.

Enter ANATOLE, C.

MERC. (*to ANATOLE*). Well, and the patient?

ANAT. Completely recovered.

CHEV. (*makes an approving gesture to MERCIER*). There, you see!

MERC. A good beginning, Anatole.

ANAT. She only had a slight nervous attack, for which I applied some chloroform. I happened to have it about me.

Enter ROSA, advancing to MERCIER.

ROSA (*softly*). Has the Chevalier proposed?

MERC. (*to ROSA*) Yes, in his own way. (*to ANATOLE*) And now you may lay aside the doctor, and put on the lover. Bless me! where are

the documents? ROSA, go to my writing-table and bring those papers.

ROSA (*eagerly*). Those papers, papa, *those*?

MERC. Yes, child, *those*—you know which I mean.

ROSA (*aside*). Don't I?

Exits, c., quickly, and returns at once with a document, which MERCIER takes from her.

MERC. (*sits down with the CHEVALIER*). I have made the following dispositions, my dear Anatole, which I now beg leave to mention: The Chevalier will retain his apartments, I mine. The rest of the house will belong to you and my daughter. We all breakfast and dine together, as before, and the whole of the expenses are defrayed by me. Further, I give my daughter a dowry of 200,000 francs, in Government Bonds.

ANAT. Oh, Mr. Mercier, this is too much!

CHEV. Certainly! my son's practice—

MERC. What Anatole makes by his practice he can spend in presents to his young wife, and playthings for the children. (*to himself*) I dare say they will come before the practice.

CHEV. (*eyeglasses*). What were you pleased to observe, Mr. Mercier?

MERC. I said, we have it all here, cut and dried, for the Notary.

CHEV. (*magnanimously*). Anatole, you will be good enough at the same time to have my dispositions inserted. H'm! I bequeath to you, my dear children, all the property, movable and immovable, of which I may at any future date become possessed, by purchase, inheritance, or otherwise. (*OMNES endeavor to hide their smiles*)

MERC. (*aside*). Well, that tickles me to death, almost!

CHEV. (*suspiciously*). Did you make any objections, Mr. Mercier?

MERC. I said they ought to be very thankful. (*CHEVALIER bows graciously*) And now, Chevalier, that we have settled all those trifles, let us have our game of piquet.

CHEV. (*lively*). If that can please you, I shall be happy to oblige. (*rubs his hands.*)

MERC. (*aside*). He is always obliging me; well, I never! ROSA, get the table ready. (*ROSA and ANATOLE bring the card-table from c., take cards from the drawer, etc.*) Now, Chevalier, make good use of your glasses, so that you don't throw away the king of diamonds instead of hearts, as you did yesterday.

CHEV. I am sure you ought not to complain of what gave you an advantage. (*MERCIER and the CHEVALIER seat themselves at the card-table; CHEVALIER to L., MERCIER to R. ANATOLE and ROSA, L., the latter with her worsted work. MERCIER deals.*)

ANAT. How beautifully you do those things, ROSA.

ROSA. It is for our own parlor.

ANAT. Why, it is almost ready.

ROSA. I commenced it long ago.

ANAT. Ah!

MERC. Look sharp, young gentleman. The Notary must be here at five; we sign the contract before dinner. I say, Chevalier, do we play for love, or what?

CHEV. (*proudly*). Certainly not. I have already put my stake.

MERC. All serene!

ANAT. (*aside to ROSA*). Good-bye! so long! The happy hour is fast approaching.

[*Exit, c., kissing his hand at ROSA.*]

MERC. Well, Chevalier, what do you say?

ROSA (*to MERCIER in an undertone*). If the Notary dines with us, we shall only be five at dinner.

CHEV. (*to* MERCIER). Six diamonds.

MERC. (*to* ROSA). Only five, yes!

CHEV. I said *six*, Mr. Mercier, and a *quinte* Major, that makes twenty-one.

MERC. (*to* ROSA). That is to say, the Notary's clerk will also dine with us; he is a friend of Anatole.

CHEV. (*dryly*). My dear sir, if you have domestic arrangements to attend to, we may as well give up playing.

MERC. Oh, I beg your pardon!

CHEV. That makes twenty-one, and fourteen aces, altogether ninety-five!

MERC. Excuse me, but I have got seven hearts, consequently——

CHEV. Too late! When I said I had six cards, you answered, "only five."

MERC. I was speaking to my daughter then, saying "only five persons at dinner;" that is a mistake, you see.

CHEV. That is not my fault.

MERC. (*angrily*). Very well, sir, then the fault is mine, as usual. Rosa, I think you had better leave us alone; you are always disturbing us.

ROSA. As you like, papa.

[*Exit, c., singing.*]

CHEV. And besides, you are "match!" (*hums an air triumphantly.*)

MERC. Well, you win the game through my mistake, that is all.

CHEV. (*dealing cards*). Exactly as you won one from me yesterday.

MERC. Oh, no, that was quite different.

CHEV. It was exactly the same case.

MERC. I say it was not! Well, sir, are you ready?

CHEV. I am waiting for you.

MERC. Six spades!

CHEV. I have also six, but they are hearts.

MERC. I beg pardon, you can only have five hearts; consequently, I count six, and besides a *quinte* in spades!

CHEV. H'm! Permit me at least to look at my cards.

MERC. (*impatiently*). Oh, dear me!

CHEV. (*dryly*). If you are so pressed for time, Mr. Mercier, we had better postpone our game till another day. After all, one plays for amusement.

MERC. Perfectly true. (*lays down his cards, leans back in his chair with the air of a martyr.*)

CHEV. Well, sir, I am waiting for you!

MERC. (*taking his cards*). Oh, really? Well, then, fifteen and six make twenty-one. Besides, I have three aces; (*short pause*) three queens, and three tens, makes ninety, 91, 92, 93, 94, ninety——

CHEV. One moment, if you please, Mr. Mercier. Three aces and three kings don't count; because I have fourteen kings!

MERC. Why did you not say so before?

CHEV. Why? Because I had not seen my hand. You don't give me time to look at my cards.

MERC. I am very sorry; but now it is too late!

CHEV. That is to say, you mean to take advantage of my oversight? H'm! in this manner it is very easy to win a game.

MERC. Exactly what you did yourself, just now.

CHEV. (*angrily*). Oh, that was entirely different!

MERC. Not a bit of it!

CHEV. But I say it was.

MERC. And I say it wasn't!

CHEV. My dear Mr. Mercier, permit me to observe that you don't know the rules of the game.

MERC. Don't I? That is the reason, I suppose, why *you* are always losing?

CHEV. You only win, my dear sir, when you steal a march upon me.

MERC. (*sharply*). Steal a march! What do you mean by such insinuations?

CHEV. I mean to say that a good player never resorts to such miserable subterfuges.

MERC. Subterfuges! Why don't you tell me plainly that I cheat?

CHEV. (*contemptuously*). Sir, I never avail myself of such vulgar expressions!

MERC. (*furiously*) No! but you do what is still worse; you make base and artful insinuations. (*rises, and bangs his cards on the table*) You are an abominable player! You will finish by driving me out of my own house by your confounded conceit. I wish you were—H'm! I wish the cards were at the bottom of the sea!

CHEV. (*lays down his cards, and rises slowly*). I am not conceited, Mr. Mercier, nor am I proud. I think I have given you a striking proof thereof this very day, when I overlooked the immense distance between a nobleman and a dry-goods merchant, and gave my consent to my son's alliance with your family.

MERC. Ha, ha, ha! A great honor, indeed!

CHEV. Most certainly!

MERC. And in my opinion, Mr. Nobleman, your son ought to be devilish glad to marry the daughter of a drygoods-man, who gives his daughter a dowry of 200,000 francs, and keeps them besides.

CHEV. Money has very little value in my eyes. It is made, now-a-days, in ever so many ways.

MERC. In which ways, for instance?

CHEV. How do I know? I only esteem wealth when coupled with an old and noble name!

MERC. And I consider a noble name a miserable thing when a man hasn't got a red cent!

Rosa appears in door c.

CHEV. You forget, sir, to whom you speak!

MERC. And you forget, sir, that one should never despise those from whom one condescends to accept benefits.

ROSA (*crosses to her father*). Dear father, I beg of you—

MERC. Leave me alone, child!

CHEV. (*trembling with excitement*). Enough, sir! I ought to have foreseen this when I placed myself under obligations to a man without education, without delicacy—in one word—an upstart!

ROSA. Chevalier!

MERC. (*to ROSA*). There, you hear!

CHEV. I ought to have remembered that a herring-barrel will always retain the perfume of the herrings!

ROSA. Oh, Chevalier!

Enter ANATOLE, c.

ANAT. (*beamingly*). The Notary will be here at five, precisely!

ROSA. Oh, Anatole, if you knew what has happened!

CHEV. My son, the marriage contract will not be signed!

ANAT. Why not?

CHEV. I withdraw my consent!

ANAT. Oh, Heavens!

MERC. Just as you like, Chevalier.

CHEV. Your father has been insulted!

ANAT. Oh, impossible!

MERC. To slight me and my daughter!

CHEV. (to ANATOLE). He has complained of my poverty!

MERC. No! only of his infernal pride.

CHEV. After such an insult, my son, we cannot remain any longer in this house. Come! (takes ANATOLE'S arm.) [Exit both, L.]

ROSA (weeping). Oh, merciful Heaven!

MERC. You have heard, Rosa, how he treated me? Those beggars on horseback ought to kiss my hands.

ROSA. Oh, my dear father! (weeps silently.)

MERC. Eh? I believe you are blubbing in the bargain! Have you no pride, no sympathy with your father?

ROSA. Papa, you misunderstand me.

MERC. Enough! leave me alone. (closes the card-table, and places it in corner of R. C.) Hang the cards! Well, never mind. (to ROSA) Don't speak to me, child; and don't follow me. I forbid you say a word to me, and even to think of that young fellow. Do you hear? Herring barrel! Oh!

[Exit, c.]

ROSA. Not think of him? as if Anatole could help his father being proud and cruel. Oh! who would have foreseen this half an hour ago?

Enter ANATOLE, L.

ANAT. Rosa! my own beloved Rosa! how did all this happen?

ROSA. They quarreled about their game.

ANAT. And our happiness is at an end for the sake of such a trifle? Is it impossible to reconcile them?

ROSA. Quite impossible, I should say!

ANAT. Alas! I fear that your father went too far!

ROSA (with dignity). No indeed! It was your father who went too far, and offended mine grossly.

ANAT. (gravely). Excuse me, that is impossible! My father could never do that. Mr. Mercier must have made some remarks that a man of honor, like my father, could not listen to.

ROSA. You are mistaken, sir. It was your father who first insulted mine. The Chevalier is so proud.

ANAT. And Mr. Mercier is so hasty.

Enter MERCIER, c., unseen by the others.

MERC. (stands still on the threshold). Ah, together!

ROSA. My father is incapable of offending even a child. He is so kind and generous that he would not harm the meanest of God's creatures. I feel convinced that even now he is suffering as much as we do. It is wrong of you, Anatole, not to acknowledge that.

MERC. (to himself). She is a good child!

ANAT. I esteem your father very highly, Rosa; but after what has happened, mine can no longer remain here, and it is my duty to follow him, to take care of him in his old age!

ROSA (applying her handkerchief to her eyes). Good-bye, Anatole!

ANAT. (pressing her hand). Good-bye, dearest Rosa, good-bye! (turns to go.)

MERC. (advancing). Stay, Mr. Anatole, one word!

ROSA. Ah, my father! (turns to go.)

MERC. Stay, child! (to ANATOLE) Where does your father intend to go?

ANAT. Alas! I don't know. To a hotel, I suppose.

MERC. He is very angry, then?

ANAT. He says you have deeply offended him.

MERC. It is true. I said some things to him that——

ROSA. And so he did to you, papa!

MERC. Certainly! he did not spare me, but I was hard, very hard. One should not let a man feel that he has been the recipient of benefits. And what was it all about? A miserable game of cards! Ugh! he does play a very poor game, but I knew that, and ought not to have forgotten that he is my senior by twelve years, and my guest besides. (*wiping his forehead*) If my old friend will accept an apology, I am willing to make one!

ROSA. Dear, good papa!

MERC. What do you think of the matter, Mr. Anatole!

ANAT. If my father were rich and happy, he would forestall you, but——

MERC. Yes, yes! I comprehend!

ANAT. But being poor and unfortunate, I am afraid he will not agree to a reconciliation.

MERC. What is to be done, then?

ANAT. Alas! I know not!

MERC. But we must try to hit upon an expedient, as we are three who all of us wish to make him forget the past.

ANAT. Forget the past! but how? (*suddenly*) Stop! I have an idea I may perhaps succeed. Oh! if I only dared!

ROSA }
and } (*at once*). What is it? speak!
MERC. }

ANAT. Oh! I hear his footstep. He must pass through this room on his way out. Leave me a moment alone with him.

ROSA. Oh! I hope you will succeed! [*Exeunt ROSA and MERCIER, C.*]

Enter the CHEVALIER, L. with his hat on, a light overcoat over his arm, a slender carpet-bag in one hand and a bird-cage in the other.

ANAT. (*aside*). I will risk it!

CHEV. Anatole, have you found somebody to take charge of our effects?

ANAT. Not yet, father.

CHEV. Then make haste! I'll depart at once.

ANAT. But you are too excited yet, my dear father!

CHEV. No wonder. I tremble all over when I think of the insult!

ANAT. (*feels his pulse*). Yes, and your head aches. You must first rest a little. Do sit down, (*pushes an arm-chair towards him*) I beg of you.

CHEV. Thank you; it is quite superfluous.

ANAT. Only a few moments till I get a coach.

CHEV. (*sits down. The chair should be placed where his chair was before the quarrel*). Well, then.—Ah! I forgot a couple of books in that book-case, "The War of the Vendée," and "The History of our Nobility."

ANAT. I shall bring them. (*crosses to book-case in c., and returns immediately with two books, giving them to the CHEVALIER.*)

CHEV. I will put them in my carpet-bag. (*while he opens the carpet-bag, and puts the books therein, ANATOLE stands behind him, takes a small bottle out of his pocket, and puts some drops of the contents on his handkerchief, upon which he approaches the CHEVALIER.*)

ANAT. You exert yourself too much, sir! you will get worse.

CHEV. I feel very poorly. (*leans his head back in the chair*) Heigho!

ANAT. Your forehead is burning hot. Let me—(*he applies the handkerchief to his father's brow and face. The CHEVALIER immediately bends his head and falls asleep. ANATOLE kneels before him, kisses his hand—speaking in an undertone*) My poor, dear father, forgive this deceit. Forgive me, if I let your life cease for a little while, that it may henceforth be made all the more happy through the love and devotion of your children! (*rises softly, and takes the carpet-bag, overcoat, hat and cage, retiring up stage.*)

Enter ROSA and MERCIER, C.

ROSA (*looking at the CHEVALIER*). Heavens! Anatole! What has happened to your father?

ANAT. Hush! only chloroform. No danger whatever, and when he awakes he will have forgotten the whole thing; but make haste, and don't speak too loudly.

MERC. What are we to do?

ANAT. Place the card-table exactly where it was before the dispute. (*ROSA and MERCIER do so*) Deal the cards as they were, if you can.

MERC. I'll attend to that. (*arranges the cards.*)

ANAT. Ah, I forgot the two books! (*opens the carpet-bag and gives ROSA the two books*) There, Rosa, put them in the book-case, bottom shelf, right (*ROSA does so.*)

Exit ANATOLE, L., with hat, coat, cage, and carpet-bag, returning immediately.

MERC. Rosa, give me the newspaper, and sit down exactly where you were sitting before. (*ROSA obeys.*)

ANAT. Now I think I will awake him. (*opens the window, R., shuts it shortly after, and returns to his father. MERCIER reads the newspaper at the card-table. ROSA works at her worsted.*)

ROSA. How my heart beats!

ANAT. And mine, too! (*sits down by ROSA.*)

CHEVALIER awakes softly, stretches himself, and on opening his eyes, he looks around in surprise, first at MERCIER, who is reading, then at the card-table, next at ANATOLE and ROSA, who are conversing in an undertone.
Pause.

MERC. (*looks up from the paper*). Well, my dear sir, this time you have had a famous little nap.

CHEV. Eh, what? (*utterly bewildered.*)

MERC. You must confess I have been patient enough this time, and given you plenty of time to look over your cards. (*yawns*) I nearly fell asleep myself over the paper.

CHEV. (*after eyeing MERCIER suspiciously*). H'm! Anatole!

ANAT. Papa!

CHEV. What are you doing there?

ANAT. I was speaking to Miss Rosa, telling her about the happiness which is in store for us. How soundly you slept, papa!

CHEV. (*rubbing his eyes*). Have I been asleep?

MERC. Now, Chevalier, let us finish the game before the Notary comes with the contract.

CHEV. (*eyeing them all suspiciously*). H'm!

MERC. It is for you to begin. I expect you have a number of clubs.

CHEV. Excuse me a moment. Anatole, what does all this mean? What did you say just now?

ANAT. I said you had slept soundly, papa!

CHEV. (*to himself*). Can I really have been asleep? (*aloud*) Did not you go to the Notary?

ANAT. Yes, and he will be here by five o'clock.

MERC. (*impatiently*). Now, Chevalier, don't keep me waiting any longer.

CHEV. (*rises*). And when you returned, Anatole, were you not witness to the insult I received?

MERC. (*rising*). Insult? here in my house! Who has dared?

CHEV. (*bewildered*). Who has dared, you say?

ANAT. When I returned, papa, you were asleep, and Mr. Mercier whispered to me not to awake you.

CHEV. Ah!

ROSA. About half an hour ago.

CHEV. Ah!

ROSA. And we did not stir, not wishing to disturb you.

CHEV. I must be dreaming.

MERC. Not just now, but I should not wonder if you have been.

CHEV. (*short pause*). H'm! No, they would not dare to do that, and yet I am certain that . . . Anatole, my carpet-bag!

ANAT. (*surprised*). Your carpet-bag?

MERC. A carpet-bag! What for?

ANAT. I don't see any, papa. I suppose it is in your alcove.

CHEV. Did you not help me to put some books into my carpet-bag just now?

ANAT. Which books?

CHEV. "The War in the Vendée," and "The Anna's of our Nobility."

ROSA. I think they are in our book-case. (*retires to book-case in c., and returns with the books*) Here they are!

CHEV. It must have been a dream then. (*to himself*) Stop! the key to my carpet-bag. I put it into my vest-pocket. (*finds*) I have not got it! [Exit, L.]

ROSA. Oh, if he were to discover—

ANAT. Don't be afraid; I put the key in the old place.

MERC. Keep a stiff upper lip! (*to CHEVALIER, who enters, L.*) What are you looking for?

CHEV. Nothing, thank you; it is all right. Then, after all, Mr. Mercier, we have *not* been quarreling?

MERC. We quarreling on a day like this, and about what, then?

CHEV. About our game, you know!

MERC. How, my dear sir, before we have commenced? Later on, I dare say, we shall have a little tiff as usual.

CHEV. And we have not been insulting each other?

MERC. Insulting! why? Two men who esteem each other would be fools to do so with their eyes open. If, while you were snoozing, Chevalier, you have insulted me, I forgive you with all my heart. Here is my hand, and may our friendship last till death do us part! (*offers him his hand.*)

CHEV. (*looks keenly at MERCIER and the others, then grasps the hand of the former*). So mote it be, brother Mercier! (*ANATOLE snatches a kiss from ROSA, who pouts.*)

MERC. Well, then, and our game? We have ten minutes yet.

CHEV. (*cheerfully*). I shall be happy to oblige you, Mercier! (*CHEVALIER and MERCIER resume their game.*)

MERC. It is your lead.

CHEV. (*looks at his cards with delight*). What a splendid hand! One quint, fourteen aces! (*ANATOLE and ROSA stand behind him looking on*)

ANAT. (*whispering to ROSA*). Victory!

CHEV. (*showing his cards triumphantly*). You cannot beat this, my dear friend. This is decidedly the most delightful game of cards I ever played. My deal! (*deals cards, while the curtain drops*) [*N. B. It would be well for the players to acquire a slight knowledge of the technicalities of piquet before rehearsing.*]

L., CHEVALIER. *Table.* MERCIER, R.

ROSA, ANATOLE, *standing.*

CURTAIN.



—“Sweetest Shakespeare, Nature’s child,
Warbles his native wood-notes wild.”—MILTON.

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- 11 WOODCOCK'S LITTLE GAME. A Comedy Farce in two acts, by J. Maddison Morton.** Four male and four female characters. A sparkling, lively composition, by one of the most humorous dramatic authors. The part of Woodcock has been performed by Charles Mathews and Lester Wallack. Costumes of the period. Scenery, modern apartments, handsomely furnished. Time in representation, one hour.
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- 17 KIND TO A FAULT.** An original Comedy in two acts, by William Brough. Six male and four female characters. A well written composition with well drawn characters. Costumes of the present day. Scenery, two elegantly furnished interiors. Time in representation, one hour and twenty minutes.
- 18 IF I HAD A THOUSAND A YEAR.** A Farce in one act, by John Maddison Morton. Four male and three female characters. A splendid social sketch—the part of Green being excellent for a good light comedian. Costumes of the present day; and scenery, a neatly furnished interior. Time in representation, one hour and fifteen minutes.
- 19 HE'S A LUNATIC.** A Farce in one act, by Felix Dale. Three male and two female characters. A sprightly, laughter-provoking production. Modern dresses; and scene, a drawing room. Time in representation, forty minutes.
- 20 DADDY GRAY.** A serio-comic Drama in three acts, by Andrew Halliday. Eight male and four female characters. One of the author's most effective and natural compositions. Dresses of the present day. Scenery, interior of a cottage, a lawyer's office, street and archway, and cottage with landscape. Time in representation, two hours.
- 21 DREAMS; or, My Lady Clara.** A Drama in five acts, by T. W. Robertson. Six male and three female characters. Full of thrilling incidents, with several excellent parts for both male and female. Was successfully brought out at the Boston Museum and New York Fifth Avenue Theatre. Costumes, modern German and English. Scenery, interiors and gardens, rather complicated, but effective.
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- 24 CABMAN No. 93; or, Found in a Four Wheeler.** A Farce in one act, by Thomas J. Williams. Two male and two female characters. A ludicrous piece, with a cabman for the first low comedian, and a stock broker as eccentric character part. Costumes of present day. Scene, a furnished room. Time in representation, forty minutes.
- 25 THE BROKEN HEARTED CLUB.** A Comedietta, by J. Sterling Coyne. Four male and eight female characters. A laughable satire on the Women's Rights movement. Costumes modern English. Scenery, a drawing room. Time in representation, thirty minutes.
- 26 SOCIETY.** A Comedy in three acts, by T. W. Robertson. Sixteen male and five female characters. A play exceedingly popular, intended to exhibit the foibles of British Society and to ridicule the election system. Costumes of the present day. Scenery elaborate. Time in representation, two hours and a half.
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- 28 A HAPPY PAIR. A Comedietta in one act, by S. Theyre Smith.** One male and one female character. A neat dramatic sketch of a conjugal misunderstanding. Modern dresses. Scene, a drawing room. Time in representation, twenty minutes.
- 29 TURNING THE TABLES. A Farce in one act, by John Poole.** Five male and three female characters. One of the happiest efforts of the famous author of "Paul Pry." The part of Jeremiah Bumps is redolent with quaint humor. A standard acting piece. Dresses and scenery of the present day. Time in representation, sixty-five minutes.
- 30 THE GOOSE WITH THE GOLDEN EGGS. A Farce in one act, by Augustus Mayhew and Sutherland Edwards.** Five male and three female characters. Gay, rollicking, full of incessant action, having three of the most comical characters imaginable. Costumes of the present period. Scene, a lawyer's office. Time in representation, forty-five minutes.
- 31 TAMING A TIGER. A Farce in one act, altered from the French.** Three male characters. In this a dashing light comedian and fiery, petulant old man cannot fail to extort applause. Modern dresses; and scene, a modern apartment. Time in representation, twenty five minutes.
- 32 THE LITTLE REBEL. A Farce in one act, by J. Sterling Coyne.** Four male and three female characters. An excellent piece for a sprightly young actress. Dresses and scenery of the present day. Easy of production. Time in representation, about forty-five minutes.
- 33 ONE TOO MANY FOR HIM. A Farce in one act, by Thomas J. Williams.** Two male and three female characters. Adapted from a popular French vaudeville. Costume of the time. Scene, parlor in country house. Time of representation, fifty minutes.
- 34 LARKIN'S LOVE LETTERS. A Farce in one act, by Thomas J. Williams.** Three male and two female characters. The piece has excellent parts for first low comedy—first old man and a soubrette. Dresses of the day. Scene, a parlor. Time in representation, forty minutes.
- 35 A SILENT WOMAN. A Farce in one act, by Thomas Hailes Lacy.** Two male and one female characters. One of the prettiest little pieces on the English stage. Dresses of the period. Scene, a drawing room. Time in representation, thirty-five minutes.
- 36 BLACK SHEEP. a Drama in three acts, from Edmund Yates' novel of the same name, and arranged for the stage by J. Palgrave Simpson and the author.** Seven male and five female characters. Costumes of the present time. Scenery, an interior; gardens at Homburg, and a handsome parlor. Time in playing, two and a half hours.
- 37 A SILENT PROTECTOR. A Farce in one act by Thomas J. Williams.** Three male and two female characters. An active, bustling piece of ingenuity, which affords abundant opportunities for the display of Quickfidget's eccentricities. Costumes of the period. Scene, a drawing room. Time in representation, forty minutes.
- 38 THE RIGHTFUL HEIR. A Drama in five acts, by Lord Lytton (Sir Edward Lytton Bulwer).** Ten male and two female characters. A revision and improvement of the author's play of the "Sea Captain," originally produced under management of Mr. Macready. Costumes of the English Elizabethan period, armor, doublets, tights, &c. Scenery picturesque and elaborate. The play contains numerous scenes and passages, which could be selected for declamation. Time in representation, two hours and forty-five minutes.
- 39 MASTER JONES' BIRTHDAY. A Farce in one act, by John Maddison Morton.** Four male and two female characters. A very amusing and effective composition, particularly suited to amateurs. Dresses of the day; and scene, a plain interior. Time of playing, thirty minutes.
- 40 ATCHU. A Comedietta in one act, by John Maddison Morton.** Three male and two female characters. A gem in pleasantry, whose conclusion is irresistibly comic. Costume of the day. Scene, a tastefully laid out garden. Time in representation, forty minutes.

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No.

- 41 BEAUTIFUL FOREVER.** A Farce in one act, by Frederick Hay. Two male and two female characters. A sprightly satirical rebuke to those that patronize advertised nostrums. Costumes of the day. Scene, a handsome interior. Time in representation, forty minutes.
- 42 TIME AND THE HOUR.** A Drama in three acts, by J. Palgrave Simpson and Felix Dale. Seven male and three female characters. An excellent acting play, full of life and incident, the parts of Medlicott and Marian Beck being capable of impressive representation—all others good. Costumes of the present period. Scenery, gardens and exterior, cottage and garden, and an old oaken chamber. Time in representation, two hours and a half.
- 43 SISTERLY SERVICE.** An original Comedietta in one act, by J. P. Wooler. Seven male and two female characters. An interesting piece. Costumes, rich dresses of the musketeers of Louis XIII. Scenes, an apartment of that period, and a corridor in the royal palace of France. Time in representation, forty minutes.
- 44 WAR TO THE KNIFE.** a Comedy in three acts, by Henry J. Byron. Five male and four female characters. A pleasing, entertaining and morally instructive lesson as to extravagant living; capitably adapted to the stage. Costumes of the present time. Scenes, three interiors. Time in representation, one hour and three quarters.
- 45 OUR DOMESTICS.** A Comedy Farce in two acts, by Frederick Hay. Six male and six female characters. An irresistibly facetious exposition of high life below stairs, and of the way in which servants treat employers during their absence. Costumes of the day. Scenes, kitchen and dining room. Time in representation, one hour and a half.
- 46 MIRIAM'S CRIME.** A Drama in three acts, by H. T. Craven. Five male and two female characters. One of the best acting plays, and easily put on the stage. Costumes modern. Scenery, modern English interiors, two in number. Time in representation, two hours.
- 47 EASY SHAVING.** A Farce in one act, by F. C. Eurnand and Montagu Williams. Five male and two female characters. A neat and effective piece, with excellent parts for low comedian and singing chamber maid. Costumes of the days of Charles II of England. Scene, a barber's shop. Time in representation, twenty-five minutes.
- 48 LITTLE ANNIE'S BIRTHDAY.** An original personation Farce, by W. E. Suter. Two male and four female characters. A good farce, whose effectiveness depends upon a singing young lady, who could make the piece a sure success. Costumes modern. Scene, an apartment in an English country house. Time in representation, twenty-five minutes.
- 49 THE MIDNIGHT WATCH.** A Drama in one act, by J. Maddison Morton. Eight male and two female characters. A successful little play. Costumes of the time of the French Revolution of 1795. Scene, the platform of a fortress. Time in representation, one hour.
- 50 THE PORTER'S KNOT.** A serio-comic Drama in two acts, by John Oxenford. Eight male and two female characters. Interesting and thoroughly dramatic. Costumes of the day. Scenes, an interior of cottage and exterior of seaside hotel. Time in representation, one hour and a quarter.
- 51 A MODEL OF A WIFE.** A Farce in one act, by Alfred Wigan. Three male and two female characters. Most amusing in conception and admirably carried out. Costumes of the day. Scene, a painter's studio. Time in representation, thirty-five minutes.
- 52 A CUP OF TEA.** A Comedietta in one act. Translated from the French of *Une Tasse de Thé*, by Charles Nuttier and J. Derley. Three male and one female characters. An exquisite petty comedy, well adapted for amateur representation. Costumes modern. Scene, handsome drawing room. Time in representation, thirty minutes.

DE WITT'S ACTING PLAYS.

No.

- 53 GERTRUDE'S MONEY BOX.** A Farce in one act, by Harry Lemon. Four male and two female characters. A successful, well written piece; an incident in rural life. Costumes of the present time. Scene, interior of a cottage. Time in representation, forty-five minutes.
- 54 THE YOUNG COLLEGIAN (The Cantab).** A Farce in one act, by T. W. Robertson. Three male and two female characters. A rattling piece, filled with ludicrous situations, which could be splendidly worked up by a good light comedian. Costumes modern; and scene, a handsome interior. Time in representation, fifty minutes.
- 55 CATHARINE HOWARD; or, the Throne, the Tomb and the Scaffold.** An historical play in three acts [from the celebrated play of that name, by Alexander Dumas]; adapted by W. D. Suter. Twelve male and five female characters. A most successful acting drama in both France and England. Costumes of the period of Henry VIII of England, artistic and rich. Scenery elaborate and historical. Time in representation, two hours and a half.
- 56 TWO GAY DECEIVERS; or, Black, White and Gray.** A Farce in one act by T. W. Robertson. Three male characters. Adapted from the French of one of the most laughable vaudevilles on the Parisian stage. Costumes of present day. Scene, a cell in a police station. Time in representation, forty minutes.
- 57 NOEMIE.** A Drama in two acts, translated and adapted from the French of Dennery and Clement by T. W. Robertson. Four male and four female characters. Originally acted in Paris, this piece created such a sensation that it was produced subsequently at all the leading theatres of London. Costumes modern. Scenery, a garden scene and a richly furnished interior. Time in representation, one hour and a half. Easily put on the stage.
- 58 DEBORAH (LEAH); or, the Jewish Maiden's Wrong.** A Drama in three acts, by Charles Smith Cheltnam. Seven male and six female characters. A strangely effective acting play. Costumes picturesque yet simple. Scenery elaborate and cumbersome to handle. Time in representation, two hours and fifteen minutes. Elegant extracts can be taken from this drama.
- 59 THE POST BOY.** An original Drama in two acts, by H. T. Craven. Five male and three female characters. Very successful. Costumes modern. Scenery, two interiors. Time of playing, an hour and a half.
- 60 THE HIDDEN HAND; or, the Gray Lady of Perth Vennon.** A Drama in four acts, by Tom Taylor. Five male and five female characters. Costumes of the period of James II of England. Scenery somewhat elaborate. Time in representation, two hours and a half.
- 61 PLOT AND PASSION.** A Drama in three acts [from the French], by Tom Taylor. Seven male and two female characters. A neat and well constructed play, admirably adapted to amateur representation. Costumes of the period of the First Empire, rich and attractive. Scenes, an interior in a French mansion, and one in a country villa. Time in representation, one hour and a half.
- 62 A PHOTOGRAPHIC FIX.** A Farce in one act, by Frederiek Hay. Three male and two female characters. A brilliant, witty production. Costumes of the day. Scene, a photographic room. Time in representation, thirty-five minutes.
- 63 MARRIAGE AT ANY PRICE.** A Farce in one act, by J. P. Wooler. Five male and three female characters. A decided success in London. Costumes of the day. Two scenes, a plain chamber and a garden. Time in representation, thirty minutes.
- 64 A HOUSEHOLD FAIRY.** A domestic Sketch in one act, by Francis Talfourd. One male and one female character. A gem in its line; artistic, dramatic and very natural. Modern costumes, and scene a poorly furnished apartment. Time in playing, twenty-five minutes.

DE WITT'S ACTING PLAYS.

No.

- 65 CHECKMATE. A Comedy in two acts, by Andrew Halliday.** Six male and five female characters. Costumes, English, of the present day. Scenes, interior of a country hotel, and exterior of same, with landscape. Time in representation, one hour and a half.
- 66 THE ORANGE GIRL. A Drama in a prologue and three acts, by Harry Leslie and Nicholas Rowe.** Eighteen male and four female characters. Costumes of the present day; this piece requires considerable scenery, and some of an especial nature. Time in representation, two hours and a quarter.
- 67 THE BIRTHPLACE OF PODGERS. A Farce in one act, by John Hollingshead.** Seven male and three female characters. A capital acting extravaganza, introducing a number of eccentric personages. Costumes of the present time. Scene, a workingman's room. Time in representation, forty minutes.
- 68 THE CHEVALIER DE ST. GEORGE. A Drama in three acts, adapted from the French of MM. Velesville and Roger de Beauvoir, by T. W. Robertson.** Nine male and three female characters. A very popular and favorite play. Costumes, very rich, in velvet, court and hunting dresses, breeches, stockings, &c. Scenery, a tavern and garden, an interior, style Louis Seize, and a plainer interior. Time in representation, one hour and a half.
- 69 CAUGHT BY THE CUFF. A Farce in one act, by Frederick Hay.** Four male and one female characters. An exquisitely ludicrous production, crammed with situations. Costumes of the day. Scene, a kitchen. Time in representation, forty minutes.
- 70 THE BONNIE FISHWIFE. A Farce in one act, by Charles Selby, Comedian.** Three male and one female characters. A very sprightly piece, in which the lady is required to sing, and to be capable of assuming the Scottish dialect. The costumes, although modern, involve eccentric Scottish and deer stalking dresses. Scenes, a handsome chamber and interior of Highland cottage. Time of playing, forty-five minutes.
- 71 DOING FOR THE BEST. A domestic Drama in two acts, by M. Rophino Lacy.** Five male and three female characters. An effective acting piece, popular in London. Costumes of the day. Two scenes, one interior of cottage, the other a drawing room. Time in representation, one hour and a half.
- 72 A LAME EXCUSE. A Farce in one act, by Frederick Hay.** Four male and two female characters. Costumes of the day. Scene, a handsome interior. Time in representation, thirty-five minutes.
- 73 A GOLDEN FETTER (FETTERED). A Drama in three acts, by Watts Phillips.** Eleven male and four female characters. Costumes of the present time. Scenery extensive and peculiar to the piece. Time in representation, one hour and a half.
- 74 THE GARRICK FEVER. A Farce in one act, by J. R. Planche.** Seven male and four female characters. Costumes of the year 1742—court dresses, regimentals, velvet trains, &c. Scenery, a plain interior. Time of representation, forty-five minutes.
- 75 ADRIENNE; or, the Secret of a Life. Drama in three acts, by Harry Leslie.** Seven male and three female characters. A telling romantic drama. Italian and French costumes, civil and military. Scenery, elaborate interiors and landscapes. Time in representation, one hour and forty-five minutes.
- 76 THE CHOPS OF THE CHANNEL. An original Nautical Farce in one act, by Frederick Hay.** Three male and two female characters. A very mirth exciting and whimsical composition. Costumes of the present day. Scene, the saloon of a steamer. Time in representation, forty minutes.

DE WITT'S ACTING PLAYS.

No.

- 77 THE ROLL OF THE DRUM.** A romantic Drama in three acts, by Thomas Egerton Wilks. Eight male and four female characters. A standard piece with the British theatres. Costumes of the period of the first French revolution. Scenery, interior of a farm house, a picturesque landscape and a drawing room. Time in representation, one hour and forty-five minutes.
- 78 SPECIAL PERFORMANCES.** A Farce in one act, by Wilmot Harrison. Seven male and three female characters. A most ludicrous, ingenious and sprightly production. Dresses of the present day. Scene, a chamber. Time in performance, forty minutes.
- 79 A SHEEP IN WOLF'S CLOTHING.** A domestic Drama in one act, freely adapted from Madame de Girardin's "*Une Femme qui deteste Son Mari*," by Tom Taylor. Seven male and five female characters. A neat and pleasing domestic play, founded upon incidents following Monmouth's rebellion. Costumes of the time of James II of England. Scene, a tapestried chamber. Time of playing, one hour.
- 80 A CHARMING PAIR.** A Farce in one act, by Thomas J. Williams. Four male and three female characters. Costumes of the present day. Scene, a handsomely furnished apartment. Time in representation, forty minutes.
- 81 VANDYKE BROWN.** A Farce in one act, by Adolphus Charles Troughton. Three male and three female characters. Popular wherever performed. Costumes of the present day. Scene, a chamber, backed by a window. Time of representation, one hour.
- 82 PEEP O' DAY; or, Savourneen Dheelish.** An Irish romantic Drama in four acts (derived from "Tales of the O'Hara Family"), by Edmund Falconer. The New "Drury Lane" version. Twelve male and four female characters. Costumes, Irish, in the year 1798. Scenery, illustrative of Munster. Time in representation, three hours.
- 83 THRICE MARRIED.** A personation piece in one act, by Howard Paul. Six male and one female characters. The lady sings, dances and assumes personification of a French vocalist, of a Spanish dancer and of a man of fashion. Costumes of the day. Scene, a room in a lodging house. Time in representation, three quarters of an hour.
- 84 IT GUILTY.** A Drama in four acts, by Watts Phillips, ten male and six female characters. A thrilling drama found upon a fact. Costumes of the present day. Scenery illustrative of localities about Southampton and its harbor, and of others in India. Time in representation, three hours.
- 85 LOCKED IN WITH A LADY.** A Sketch from Life, by H. R. Addison. One male and one female character. A very pleasing and humorous interlude. Costume of the day, and scene a bachelor's apartment. Time in representation, thirty-five minutes.
- 86 THE LADY OF LYONS; or, Love and Pride.** A Play in five acts, by Lord Lytton (Sir Edward Lytton Bulwer). Twelve male five female characters. Four of the male characters are very good ones; and Pauline, Madame Deschappelles and the Widow Melnotte are each excellent in their line. The piece abounds in eloquent declamation and sparkling dialogue. This edition is the most complete in all respects ever issued. It occupies three hours in representation. The scenery, gardens and interior of cottage and mansion. Costumes French, of 1795.
- 87 LOCKED OUT.** A Comic Scene, illustrative of what may occur after dark in a great metropolis; by Howard Paul. One male and two female characters, with others unimportant. Scene, a street; dress, modern. Time in playing, thirty minutes.
- 88 FOUNDED ON FACTS.** A Farce in one act, by J. P. Wooler. Four male and two female characters. A favorite acting piece, easily put on the stage and never failing in success. Costumes of the present day. Scene, a hotel parlor. Time in representation, thirty-five minutes.

DE WITT'S ACTING PLAYS.

No.

- 89 AUNT CHARLOTTE'S MAID. A Farce in one act,** by J. Maddison Morton. Three male and three female characters. One of the best of this prolific humorist's dramatic pieces. Dresses of the period, and scene an apartment in a dwelling house. Time in representation, forty minutes.
- 90 ONLY A HALFPENNY. A Farce in one act,** by John Oxenford. Two male and two female characters. Dresses of the present day, and scene an elegantly furnished interior. Time in representation, thirty-five minutes.
- 91 WALPOLE; or, Every Man has his Price. A Comedy in rhyme,** by Lord Lytton. Seven male and two female characters. Costumes of the period of George I of England. Scenery illustrative of London localities, and residences of the same era. Time of playing, one hour and ten minutes.
- 92 MY WIFE'S OUT. A Farce in one act,** by G. Herbert Rodwell. Two male and two female characters. This piece had a successful run at the Covent Garden Theatre, London. Costume modern, and scene an artist's studio. Time in representation, forty minutes.
- 93 THE AREA BELLE. A Farce in one act,** by William Brough and Andrew Halliday. Three male and two female characters. Costumes of the present time, and scene a kitchen. Time in performing, thirty minutes.
- 94 OUR CLERKS; or, No. 3, Fig Tree Court, Temple. An original Farce, in one act.** Seven male and five female characters. Costumes modern, and scene a large sitting room solidly furnished. Time in representation, sixty-five minutes.
- 95 THE PRETTY HORSE BREAKER. A Farce,** by William Brough and Andrew Halliday. Three male and ten female characters. Costumes modern English, and scene a breakfast room in a fashionable mansion. Time of playing, forty-five minutes.
- 96 DEAREST MAMMA. A Comedietta in one act,** by Walter Gordon. Four male and three female characters. Costume modern English, and scene a drawing room. Time in representation, one hour.
- 97 ORANGE BLOSSOMS. A Comedietta in one act,** by J. P. Wooler. Three male and three female characters. Costume of the present day, and scene, a garden with summer house. Time in playing, fifty minutes.
- 98 WHO IS WHO? or, All in a Fog. A Farce,** adapted from the French, by Thomas J. Williams. Three male and two female characters. Costumes, modern English dresses, as worn by country gentry; and scene, parlor, in an old fashioned country house. Time of playing, thirty minutes.
- 99 THE FIFTH WHEEL. A Comedy in three acts.** Ten male and two female characters. An excellent American production, easily managed. Costumes of the modern day. Scenery not complicated. Time of representation, about one hour and three quarters.
- 100 JACK LONG. A Drama in two acts,** by J. B. Johnstone. Nine male and two female characters. Costume of the frontiers. Scenery illustrative of localities on the Texan frontier. Time of performance, one hour and twenty minutes.
- 101 FERNANDE; or, Forgive and Forge'. A Drama in three acts,** by Victorien Sardou. Eleven male and ten female characters. This is a correct version of the celebrated play as performed in Paris and adapted to the English stage, by Henry L. Williams, Jr. Costumes, modern French. Scenery, four interiors. Time in representation, three hours.
- 102 FOILED; or, a Struggle for Life and Liberty. A Drama in four acts,** by O. W. Cornish. 9 males, 3 females. Costumes, modern American. Scenery—a variety of scenes required, but none elaborate. Time in representation, three and a half hours.

DE WITT'S ACTING PLAYS.

No.

- 103 FAUST AND MARGUERITE.** A romantic Drama in three acts, translated from the French of Michel Carre, by Thomas William Robertson. Nine male and seven female characters. Costumes German, of the sixteenth century; doublets, trunks, tights. Scenery, a laboratory, tavern, garden, street and tableau. Time in representation, two hours.
- 104 NO NAME.** A Drama in five acts, by Wilkie Collins. Seven male and five female characters. A dramatization of the author's popular novel of the same name. Costumes of the present day. Scenery, four interiors and a sea view. Time in representation, three hours.
- 105 WHICH OF THE TWO.** A Comedietta in one act, by John M. Morton. Two male and ten female characters. A very neat and interesting petty comedy. Costume Russian. Scene, public room of an Inn. Time of playing, fifty minutes.
- 106 UP FOR THE CATTLE SHOW.** A Farce in one act, by Harry Lemon. Six male and two female characters. Costumes English, of the present day. Scene, a parlor. Time in representation, forty minutes.
- 107 CUPBOARD LOVE.** A Farce in one act, by Frederick Hay. Two male and one female characters. A good specimen of broad comedy. Dresses modern, and scene, a neatly furnished apartment. Time in representation, twenty minutes.
- 108 MR. SCROGGINS; or, Change of Name.** A Farce in one act, by William Hancock. Three male and three female characters. A lively piece. Costumes of the present day. Scene, a drawing room. Time in representation, forty minutes.
- 109 LOCKED IN.** A Comedietta in one act, by J. P. Wooler. Two male and two female characters. Costumes of the period. Scene, a drawing room. Time in representation, thirty minutes.
- 110 POPPLETON'S PREDICAMENTS.** A Farce in one act, by Charles M. Rae. Three male and six female characters. Costumes of the day. Scene, a drawing room. Time in representation, forty minutes.
- 111 THE LIAR.** A Comedy in two acts, by Samuel Foote. Seven male and two female characters. One of the best acting plays in any language. Costumes, embroidered court dresses, silk sacques, &c; still the modern dress will suffice. Scenes—one, a park, the other a drawing room. Time in representation, one hour and twenty minutes. This edition, as altered by Charles Mathews, is particularly adapted for amateurs.
- 112 NOT A BIT JEALOUS.** A Farce in one act, by T. W. Robertson. Three male and three female characters. Costumes of the day. Scene, a room. Time of playing, forty minutes.
- 113 CYRIL'S SUCCESS.** A Comedy in five acts, by Henry J. Byron. Ten male and four female characters. Costumes modern. Scenery, four interiors. Time in representation, three hours twenty minutes.
- 114 ANYTHING FOR A CHANGE.** A petite Comedy in one act, by Shirley Brooks. Three male and three female characters. Costumes present day. Scene, an interior. Time in representation, fifty-one minutes.
- 115 NEW MEN AND OLD ACRES.** A Comedy in three acts by Tom Taylor. Eight male and five female characters. Costumes present day. Scenery somewhat complicated. Time in representation, two hours.
- 116 I'M NOT MESILF AT ALL.** An original Irish Stew in one act, by C. A. Maltby. Three male and two female characters. Costume of present day, undress uniform, Irish peasant and Highland dress. Scene, a room. Time in playing twenty-eight minutes.

DE WITT'S ACTING PLAYS.

- No.
- 117 NOT SUCH A FOOL AS HE LOOKS.** A farcical Drama in three acts, by Henry J. Byron. Five male and four female characters. Excellent for amateurs. Costumes of the day. Scenery, three interiors. Time in representation, two hours.
- 118 WANTED, A YOUNG LADY.** A Farce in one act, by W. E. Suter. Three male characters. Effective for amateurs. Costumes of the day. Scene, a room. Time in playing, forty minutes.
- 119 A LIFE CHASE.** A Drama in five acts, by Adolph Belot; translated by John Oxenford and Horace Wigan. Fourteen male and five female characters. Costumes modern French. Scenery elaborate. Time in representation, two hours and twenty minutes.
- 120 A TEMPEST IN A TEAPOT.** Petite Comedy in one act. Two male and one female characters. Admirably adapted for private performance. Costumes of the day. Scene, an interior. Time of representation, thirty-five minutes.
- 121 A COMICAL COUNTESS.** A Farce in one act, by William Brough. Three male and one female characters. Costumes French, of last century. Scene, a drawing room. Time in representation, forty minutes.
- 122 ISABELLA ORSINI.** A romantic Drama in four acts, by S. H. Mosenthal. Eleven male and four female characters. Costumes Italian, three hundred years ago. Scenery complicated. Time in representation, three and a half hours.
- 123 THE TWO POLTS.** A Farce in one act, by John Courtney. Four male and four female characters. Costumes modern. Scenery, a street and two interiors. Time in representation, forty-five minutes.
- 124 THE VOLUNTEER REVIEW; or, The Little Man in Green.** A Farce in one act, by Thomas J. Williams. Six male and six female characters. Easily localized, as the "Home Guard," or "Militia Muster." Costumes of the day; and scene, a room. Time in representation, forty-five minutes.
- 125 DEERFOOT.** A Farce in one act, by T. C. Burnand. Five male and one female characters. Costumes of the day; and scene, a public house. Time in playing, thirty-five minutes.
- 126 TWICE KILLED.** A Farce in one act, by John Oxenford. Six male and three female characters. Costumes modern; scene, landscape and a drawing room. Time in playing, forty-five minutes.
- 127 PEGGY GREEN.** A Farce in one act, by Charles Selby. Three male and ten female characters. Costumes of the present day. Scene, a country road. Time in representation, forty-five minutes.
- 128 THE FEMALE DETECTIVE; or, The Mother's Dying Child.** A Drama in three acts, by C. H. Hazlewood. Eleven male and four female characters. Costumes of fifty years since. Scenery very elaborate. Time of playing two hours.
- 129 IN FOR A HOLIDAY.** A Farce in one act, by F. C. Burnand. Two male and three female characters. Costumes of the period, and scene an interior. Time in performance, thirty-five minutes.
- 130 MY WIFE'S DIARY.** A Farce in one act. From the French of MM. Dennery and Clairville, by T. W. Robertson. Three male and one female characters. Costumes modern French, and scene a drawing room. Time in representation, fifty minutes.
- 131 GO TO PUTNEY.** A Farce in one act, by Harry Lemon. Four male and three female characters. Excellent for amateurs. Costumes of the day; scene, a drawing room. Time in representation, forty-five minutes.

DE WITT'S ACTING PLAYS.

No.

- 132 A RACE FOR A DINNER.** A Farce in one act, by J. F. G. Rodwell. Ten male characters. A sterling piece. Costumes of the day. Scene, a tavern exterior. Time in representation, sixty minutes.
- 133 TIMOTHY TO THE RESCUE.** A Farce in one act, by Henry J. Byron. Four male and two female characters. In this laughable piece Spangle assumes several personifications. Costumes of the day, and scene a plain interior. Time in representation, forty-five minutes.
- 134 TOMPKINS, THE TROUBADOUR.** A Farce in one act, by MM. Lockroy and Marc Michel. Three male and two female characters. Costumes modern, and scene an ironmonger's shop. Time in playing, thirty-five minutes.
- 135 EVERYBODY'S FRIEND.** A Comedy in three acts, by J. Sterling Coyne. Six male and five female characters. Costumes modern, and scenery three interiors. Time in performance, two and a half hours.
- 136 THE WOMAN IN RED.** A Drama in three acts and Prologue, by J. Sterling Coyne. Six male and eight female characters. Costumes French and Italian. Scenery complicated. Time of playing, three hours and twenty-five minutes.
- 137 L'ARTICLE 47; or Breaking the Ban.** A Drama in three acts, by Adolph Belot, adapted to the English stage by Henry L. Williams. Eleven male and five female characters. Costumes French, of the day. Scenery elaborate. Time in representation, three hours and ten minutes.
- 138 POLL AND PARTNER JOE; or, The Pride of Putney and the Pressing Pirate.** A Burlesque in one act and four scenes, by F. C. Burnand. Ten male and three female characters. (Many of the male characters are performed by ladies.) Costumes modern, and scenery local. Time of playing, one hour.
- 139 JOY IS DANGEROUS.** A Comedy in two acts, by James Mortimer. Three male and three female characters. Costume, modern French. Scenery, two interiors. Time in representation, one hour and forty-five minutes.
- 140 NEVER RECKON YOUR CHICKENS, &c.** A Farce in one act, by Wybert Reeve. Three male and four female characters. Modern costumes, and scene, an interior. Time in representation, forty minutes.
- 141 THE BELLS; or, the Polish Jew.** A romantic moral Drama in three acts, by MM. Erckmann and Chatrain. Nine male and three female characters. Costumes Alsatian, of present date. Scenery, two interiors and a court room. Time of playing, two hours and twenty minutes.
- 142 DOLLARS AND CENTS.** An original American Comedy in three acts, by L. J. Hollenius, as performed by the Murray Hill Dramatic Association. Nine male and four female characters. Costumes modern, and scenery, three interiors and one garden. Time in representation, two and three quarter hours.
- 143 LODGERS AND DODGERS.** A Farce in one act, by Frederick Hay. Four male and two female characters. Costumes of the present time. Scene, a furnished apartment. Time in representation, twenty-five minutes. One character a Yorkshire farmer.
- 144 THE LANCASHIRE LASS; or, Tempted, Tried and True.** A domestic Melodrama in four acts and a Prologue, by Henry J. Byron. Twelve male and three female characters. Costumes of the present day. Scenery, varied and difficult. Time in representation, three hours.

DE WITT'S ACTING PLAYS.

No.

- 145 FIRST LOVE. A Comedy in one act, by Eugene Scribe.** Adapted to the American stage by L. J. Hollenius. Four male and one female characters. Suitable for amateurs. Modern costumes, and scene, a parlor. Time in playing, forty-five minutes.
- 146 THERE'S NO SMOKE WITHOUT FIRE. A Comedietta in one act, by Thomas Picton.** One male and two female characters. Costumes of the present day, and scene, an apartment. Time in representation, forty minutes.
- 147 THE OVERLAND ROUTE. A Comedy in three acts, by Tom Taylor.** Eleven male and five female characters. Costumes East India (European). Scenery, steamship saloon and deck, and coral reef. Time in representation, two hours and forty minutes.
- 148 CUT OFF WITH A SHILLING. A Comedietta in one act, by S. Theyre Smith.** Two male and one female characters. Scene, a drawing room. Time in playing, twenty-five minutes.
- 149 CLOUDS. An American Comedy in four acts, by Fred. Marsden (W. A. Sliyer).** Eight male and seven female characters. Costumes of the day. Scenery, cottage, river scene and drawing rooms. Time in representation, three hours.
- 150 A TELL-TALE HEART. A Comedietta in one act, by Thomas Picton.** One male and two female characters. Excellent for private representation. Costumes of the day. Scene, a villa room. Time in representation, forty minutes.
- 151 A HARD CASE. A Farce in one act, by Thomas Picton.** Two male characters. A most ludicrous piece for two performers. Costumes of the day. Scene, an interior. Time in playing, thirty-five minutes.
- 152 CUPID'S EYE-GLASS. A Comedy in one act, by Thomas Picton.** One male and one female characters. Adapted for amateur performance. Costumes of the day, and scene, a drawing room. Time in representation, twenty-five minutes.
- 153 'TIS BETTER TO LIVE THAN TO DIE. A Farce in one act, by Thomas Picton.** Two male and one female characters. Can be played readily and effectively by amateurs. Costumes modern, and scene, an artist's studio. Time in representation, forty minutes.
- 154 MARIA AND MAGDALENA. A Play in four acts, by L. J. Hollenius.** Eight male, six female characters. An uniformly good stock company is alone needed to properly produce this charming piece. Costumes modern. Scenery, fine interiors and beautiful gardens. Time in representation, three hours.
- 155 OUR HEROES. A Military Play in five acts, eight allegorical tableaux, and ten grand pictures, including a grand transformation tableau, by John B. Renauld.** Twenty-four male and five female characters. Large parties of retired volunteers can appear with great effect in this play. Costumes modern, civil and military. Scenery, interiors of dwellings, encampments and battle-fields.
- 156 PEACE AT ANY PRICE. A Farce in one act, by T. W. Robertson.** One male and one female characters; but a variety of voices are heard throughout the piece, the speakers being invisible. A capital sketch for two lively amateur comedians. Costume modern. Scenery—there is but one scene throughout the piece—a meanly furnished apartment. Time in representation, twenty minutes.
- 157 QUITE AT HOME. A Comedietta in one act, by Arthur Sketchley.** Five male and two female characters. A real lively taking piece. All the characters passable. Costumes modern. Scenery, a shabbily furnished apartment. Time in representation, forty-five minutes.

DE WITT'S ACTING PLAYS.

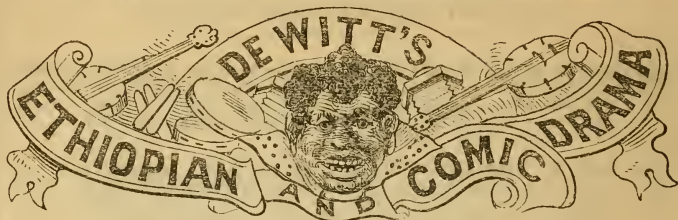
No.

- 158 SCHOOL. A Comedy in four acts, by T. W. Robertson.** Six male and six female characters. Is a very superior piece, and has three characters unusually good for either sex. Could be played with fine effect at a girls' seminary. Costumes modern. Scenery, English landscape and genteel interiors. Time in representation, two hours and forty minutes.
- 159 IN THE WRONG HOUSE. A Farce in one act, by Martin Becher.** Four male and two female characters. A very justly popular piece. Two of the male characters are excellent for light and low comedian. Good parts, too, for a young and old lady. Costumes modern. Scenery, an ordinary room. Time in representation, twenty-five minutes.
- 160 BLOW FOR BLOW. A Drama in a Prologue and three acts, by Henry J. Byron.** Eleven male and six female characters. Full of homely pathos as well as rich humor. Has several excellent parts. Costumes modern. Scenery, interiors of offices and dwellings. Time in representation, three hours.
- 161 WOMAN'S VOWS AND MASONS' OATHS. In four acts, by A. J. H. Duganne.** Ten male and four female characters. Has effective situations, fine characters and beautiful dialogues. Costumes modern, with Federal and Confederate uniforms. Scenery, interiors in country houses, and warlike encampments. Time in performance, two hours and thirty minutes.
- 162 UNCLE'S WILL. A Comedietta in one act, by S. Theyre Smith.** Two male and one female characters. A brilliant piece; can be easily played in a parlor. Costumes modern, and naval uniform for Charles. Scenery, set interior drawing room. Time in representation, thirty minutes.
- 163 MARCORETTI. A romantic Drama in three acts, by John M. Kingdom.** Ten male and three female characters. A thrillingly effective piece, full of strong scenes. Costumes, brigands and rich Italian's dress. Scenery, interior of castle, mountain passes, and princely ball room. Time in representation, two hours.
- 164 LITTLE RUBY; or, Home Jewels. A domestic Drama in three acts, by J. J. Wallace.** Six male and six female characters. This drama is at once affecting and effective. Little Ruby fine personation for young prodigy. Costumes modern. Scenery, interior of dwelling and gardens. Time in representation, two hours.
- 165 THE LIVING STATUE. A Farce in one act, by Joseph J. Dilley and James Allen.** Three male and two female characters. Brimful of fun. Trotter a great character for a droll low comedian. Costumes modern, with one old Roman warrior dress. Scenery, a plain interior.
- 166 BARDELL vs. PICKWICK. A Farcical sketch in one act, arranged from Charles Dickens.** Six male and two female characters. Uncommonly funny. Affords good chance to "take off" local legal celebrities. Costumes modern. Scenery, a court room. Time in performance, thirty minutes.
- 167 APPLE BLOSSOMS. A Comedy in three acts, by James Albery.** Seven male and three female characters. A pleasing piece, with rich part for an eccentric comedian. Costumes modern English. Scenery, exterior and interior of inn. Time in representation, two hours and twenty minutes.
- 168 TWEEDIE'S RIGHTS. A Comedy in two acts, by James Albery.** Four male and two female characters. Has several excellent characters. John Tweedie, powerful personation; Tim Whiffler very funny. Costumes modern. Scenery, a stone mason's yard and modest interior. Time in representation, one hour and twenty-five minutes.

DE WITT'S ACTING PLAYS.

No.

- 169 MY UNCLE'S SUIT.** A Farce in one act, by Martin Becher. Four male and one female characters. Has a jolly good low comedy part, a fine light comedy one, and a brisk, pert lady's maid. Costumes modern. Scenery, a well furnished sitting room. Time in representation, thirty minutes.
- 170 ONLY SOMEBODY; or, Dreadfully Alarming.** A Farce in one act, by Conway Edwardes and Edward Cullerne. Four male and two female characters. Immensely funny. Full of queer incidents. Every way fitted for amateurs. Costumes modern. Scenery, a garden and back of a house. Time of playing, thirty minutes.
- 71 NOTHING LIKE PASTE.** A Farce in one act, by Chas. Marsham Rae. Three male and one female characters. Every character superexcellent. Billy Doo a regular Burtonian part. Admirable piece for amateurs. Costumes modern. Scenery, exterior of a small villa, with gardens. Time in representation, forty minutes.
- 172 OURS.** A Comedy in three acts, by T. W. Robertson. Six male and three female characters. One of the best and most admired plays in our language—while a fair stock company can play it acceptably. It has several characters fit for stars. Costumes modern, with British military uniforms. Scenery, gardens, park, drawing room, and rude hut in the Crimea. Time of representation, two hours and thirty minutes.
- 173 OFF THE STAGE.** An entirely original Comedietta in one act, by Sydney Rosenfeld. Three male and three female characters, all equally excellent. One of the sprightliest, wittiest and most amusing little plays ever written, causing almost an hour's constant merriment. Costumes modern. Scene a handsome interior.
- 174 HOME.** A Comedy in three acts, by T. W. Robertson. Four male, three female characters. A charming piece. Needs but a small company. Every character very good. Costumes modern. Only one scene throughout the play. Time of representation, two hours.
- 175 CAST UPON THE WORLD.** An entirely Original Drama in five acts, by Charles E. Newton. Ten male, five female characters. A remarkably effective piece. Costumes modern. Scenery somewhat elaborate, but very fine. Time of representation, two hours and thirty minutes.
- 176 ON BREAD AND WATER.** A Musical Farce in one act, being a free adaptation from the German, by Sydney Rosenfeld. A rollicking little piece. One male and two female characters. Containing a brilliant soubrette part. Costumes modern. Scene an uncarpeted school room. Time in representation, twenty-five minutes.
- 177 I SHALL INVITE THE MAJOR.** A Parlor Comedy in one act, by G. von Moser. Containing five characters, four male and one female. A very pleasing little play, with good parts for all. Very bright and witty. Costumes modern. Scene, a handsome interior. Time in representation, forty minutes.
- 178 OUT AT SEA.** An entirely Original Romantic Drama in a prologue and four acts, by Charles E. Newton. Sixteen male, five female characters. Powerfully written. Full of strong situations. Very telling scenic effects. Costumes modern. Time in representation, two hours and ten minutes.
- 179 A BREACH OF PROMISE.** An extravagant Comic Drama in two acts, by T. W. Robertson. Five male, two female characters. A capital, very merry piece. Good for amateurs. Time in representation, one hour. Scenery, two interiors. Costume, modern.
- 180 HENRY THE FIFTH.** An Historical Play in five acts. By William Shakspeare. Thirty-eight male, five female characters. This grand play has a rare blending of the loftiest tragedy, with the richest and broadest humor. This edition is the most complete in every respect ever published. Costumes rich and expensive. Scenery, etc., very elaborate. Time of representation, three hours.



“Let those laugh now who never laughed before ;
And those who always laughed now laugh the more.”

Nothing so thorough and complete in the way of Ethiopian and Comic Dramas has ever been printed as those that appear in the following list. Not only are the plots excellent, the characters droll, the incidents funny, the language humorous, but all the situations, by-play, positions, pantomimic business, scenery and tricks are so plainly set down and clearly explained, that the merest novice could put any of them on the Stage. Included in this Catalogue are all the most laughable and effective pieces of their class ever produced.

** In ordering, please copy the figures at the commencement of each Play, which indicate the number of the piece in “DE WITT’S ETHIOPIAN AND COMIC DRAMA.”

☞ Any of the following Plays sent, postage free, on receipt of price—fifteen cents.

Address as on first page of this Catalogue.

DE WITT'S ETHIOPIAN AND COMIC DRAMA.

- No.
- 1 **THE LAST OF THE MOHICANS.** An Ethiopian Sketch, by J. C. Stewart. Three male and one female characters. Costumes of the day, except Indian shirts, &c. Two scenes, chamber and wood. Time in representation, eighteen minutes.
 - 2 **TRICKS.** An Ethiopian Sketch, by J. C. Stewart. Five male and two female characters. Costumes of the period. Two scenes, two interiors. Time in representation, eighteen minutes.
 - 3 **HEMMED IN.** An Ethiopian Sketch, by J. C. Stewart. Three male and one female characters. Costumes modern, and scene, a studio. Time in representation, twenty minutes.
 - 4 **EH? WHAT IS IT?** An Ethiopian Sketch, by J. C. Stewart. Four male and one female characters. Costumes of the day, and scene, a chamber. Time in representation, twenty minutes.
 - 5 **TWO BLACK ROSES.** An Ethiopian Sketch, by J. C. Stewart. Four male and one female characters. Costumes modern, and scene, an apartment. Time in representation, twenty minutes.

DE WITT'S ETHIOPIAN AND COMIC DRAMA.

No.

- 6 THE BLACK CHAP FROM WHITECHAPEL.** An eccentric Negro Piece, adapted from Burnand and Williams' "B. B." by Henry L. Williams, Jr. Four male characters. Costumes modern. Scene, an interior. Time in representation, thirty minutes.
- 7 THE STUPID SERVANT.** An Ethiopian Sketch in one scene, by Charles White. Two male characters. Characters very droll; fit for star "darker" players. Costumes modern and fantastic dresses. Scenery, an ordinary room. Time in representation, twenty minutes.
- 8 THE MUTTON TRIAL.** An Ethiopian Sketch in two scenes, by James Maffit. Four male characters. Capital burlesque of courts of "justice;" all the parts good. Costumes modern and Quaker. Scenery, a wood view and a court room. Time in representation, twenty minutes.
- 9 THE POLICY PLAYERS.** An Ethiopian Sketch in one scene, by Charles White. Seven male characters. A very clever satire upon a sad vice. Costumes modern, and coarse negro ragged clothes. Scenery, an ordinary kitchen. Time in representation, twenty minutes.
- 10 THE BLACK CHEMIST.** An Ethiopian Sketch in one scene, by Charles White. Three male characters. All the characters are A 1, funny in the extreme. Costumes modern or Yankee—extravagant. Scenery, an apothecary's laboratory. Time in representation, seventeen minutes.
- 11 BLACK-EY'D WILLIAM.** An Ethiopian Sketch in two scenes, by Charles White. Four male, one female characters. All the parts remarkably good. Costumes as extravagant as possible. Scenery, a police court room. Time in representation, twenty minutes.
- 12 DAGUERREOTYPES.** An Ethiopian Sketch in one scene, by Charles White. Three male characters. Full of broad humor; all characters excellent. Costumes modern genteel, negro and Yankee garbs. Scenery, ordinary room with camera. Time in representation, fifteen minutes.
- 13 THE STREETS OF NEW YORK; or, New York by Gaslight.** An Ethiopian Sketch in one scene, by Charles White. Six male characters. Three of the parts very droll; others good. Costumes some modern, some Yankee and some loaferish. Scenery, street view. Time in representation, eighteen minutes.
- 14 THE RECRUITING OFFICE.** An Ethiopian Sketch in one act, by Charles White. Five male characters. A piece full of incidents to raise mirth. Three of the parts capital. Costumes extravagant, white and darkey, and a comical uniform. Scenery, plain chamber and a street. Time in representation, fifteen minutes.
- 15 SAM'S COURTSHIP.** An Ethiopian Farce in one act, by Charles White. Two male and one female characters. All the characters particularly jolly. Two of the parts can be played in either white or black, and one in Dutch. Costumes Yankee and modern. Scenery, plain chamber. Time in representation, twenty minutes.
- 16 STORMING THE FORT.** A burlesque Ethiopian Sketch in one scene, by Charles White. Five male characters. Richly ludicrous; all the characters funny. Costumes fantastical, and extravagant military uniforms. Scenery, ludicrous "take off" of fortifications. Time in representation, fifteen minutes.
- 17 THE GHOST.** An Ethiopian Sketch in one act, by Charles White. Two male characters. A right smart piece, full of laugh. Costumes ordinary "darkey" clothes. Scenery common looking kitchen. Time in representation, fifteen minutes.
- 18 THE LIVE INDIAN; or, Jim Crow.** A comical Ethiopian Sketch in four scenes, by Dan Bryant. Four male, one female characters. As full of fun as a hedgehog is full of bristles. Costumes modern and darkey. Scenery, chamber and street. Time in representation, twenty minutes.

DE WITT'S ETHIOPIAN AND COMIC DRAMA.

No.

- 19 MALICIOUS TRESPASS; or, Points of Law.** An Ethiopian Sketch in one scene, by Charles White. Three male characters. Extravagantly comical; all the parts very good. Costumes extravagant modern garbs. Scenery, wood or landscape. Time of playing, twenty minutes.
- 20 GOING FOR THE CUP; or, Old Mrs. Williams' Dance.** An Ethiopian Interlude, by Charles White. Four male characters. One capital part for a bright juvenile; the others very droll. Costumes modern and darkey. Scenery, a landscape or wood. Time in representation, twenty minutes.
- 21 SCAMPINI.** An anti-tragical, comical, magical and laughable Pantomime, full of tricks and transformations, in two scenes, by Edward Warden. Six male, three female characters. Costumes extravagantly eccentric. Scenery, plain rustic chamber. Time in representation, thirty minutes.
- 22 OBEYING ORDERS.** An Ethiopian Military Sketch in one scene, by John Arnold. Two male, one female characters. Mary Jane, a capital wench part. The piece very jocose. Costumes ludicrous military and old style dresses. Scenery either plain or fancy chamber. Time of playing, fifteen minutes.
- 23 HARD TIMES.** A Negro Extravaganza in one scene, by Daniel D. Emmett. Five male, one female characters. Needs several good players—then there is "music in the air." Costumes burlesque, fashionable and low negro dresses. Scenery, a kitchen. Time in representation, twenty minutes.
- 24 BRUISED AND CURED.** A Negro Burlesque Sketch in one scene, by A. J. Leavitt. Two male characters. A rich satire upon the muscular furore of the day. Costumes tights and guernsey shirts and negro dress. Scenery, plain chamber. Time in representation, twenty minutes.
- 25 THE FELLOW THAT LOOKS LIKE ME.** A laughable Interlude in one scene, by Oliver Durivarge. Two male characters—one female. Boiling over with fun, especially if one can make up like Lester Wallack. Costumes genteel modern. Scenery, handsome chamber. Time in representation, twenty-five minutes.
- 26 RIVAL TENANTS.** A Negro Sketch, by George L. Stout. Four male characters. Humorously satirical; the parts all very funny. Costumes negro and modern. Scenery, an old kitchen. Time of playing, twenty minutes.
- 27 ONE HUNDREDTH NIGHT OF HAMLET.** A Negro Sketch, by Charles White. Seven male, one female characters. Affords excellent chance for imitations of popular "stars." Costumes modern, some very shabby. Scenery, plain chamber. Time in representation, twenty minutes.
- 28 UNCLE EPH'S DREAM.** An Original Negro Sketch in two scenes and two tableaux, arranged by Charles White. Three male, one female characters. A very pathetic little piece, with a sprinkling of humor. Costumes, a modern southern dress and negro toggery. Scenery, wood, mansion and negro hut. Time in representation, twenty minutes.
- 29 WHO DIED FIRST? A Negro Sketch in one Scene,** by A. J. Leavitt. Three male, one female characters. Jasper and Hannah are both very comical personages. Costumes, ordinary street dress and common darkey clothes. Scenery, a kitchen. Time in representation, twenty minutes.
- 30 ONE NIGHT IN A BAR ROOM.** A Burlesque Sketch, arranged by Charles White. Seven male characters. Has a funny Dutchman and two good darkey characters. Costume, one Dutch and several modern. Scenery, an ordinary interior. Time in representation, twenty minutes.

DE WITT'S ETHIOPIAN AND COMIC DRAMA.

No.

- 31 GLYCERINE OIL. An Ethiopian Sketch, by John Arnold.** Three male characters, all good. Costumes, Quaker and eccentric modern. Scenery, a street and a kitchen. Time in representation, fifteen minutes.
- 32 WAKE UP, WILLIAM HENRY. A Negro Sketch, arranged by Charles White.** Three male characters, which have been favorites of our best performers. Costumes modern—some eccentric. Scenery plain chamber. Time in representation, ten minutes.
- 33 JEALOUS HUSBAND. A Negro Sketch, arranged by Charles White.** Two male, one female characters. Full of farcical dialogue. Costumes, ordinary modern dress. Scenery, a fancy rustic chamber. Time in representation, twenty minutes.
- 34 THREE STRINGS TO ONE BOW. An Ethiopian Sketch in one scene, arranged by Charles White.** Four male, one female characters. Full of rough, practical jokes. Costumes, modern. Scenery, a landscape. Time in representation, fifteen minutes.
- 35 COAL HEAVERS' REVENGE. A Negro Sketch in one scene, by George L. Stout.** Six male characters. The two coal heavers have "roaring" parts. Costumes, modern, Irish and negro comic make up. Scenery, landscape. Time in representation, twenty minutes.
- 36 LAUGHING GAS. A Negro Burlesque Sketch in one scene, arranged by Charles White.** Six male, one female characters. Is a favorite with our best companies. Costumes, one modern genteel, the rest ordinary negro. Scenery, plain chamber. Time of playing, fifteen minutes.
- 37 A LUCKY JOB. A Negro Farce in two scenes, arranged by Charles White.** Three male, two female characters. A rattling, lively piece. Costumes, modern and eccentric. Scenery, street and fancy chamber. Time in representation, thirty minutes.
- 38 SIAMESE TWINS. A Negro Burlesque Sketch, in two scenes, arranged by Charles White.** Five male characters. One of the richest in fun of any going. Costumes, Irish, darkey and one wizard's dress. Scenery, a street and a chamber. Time in representation, twenty-five minutes.
- 39 WANTED A NURSE. A laughable Sketch in one scene, arranged by Charles White.** Four male characters. All the characters first rate. Costume, modern, extravagant, one Dutch dress. Scenery, a plain kitchen. Time in representation, twenty minutes.
- 40 A BIG MISTAKE. A Negro Sketch in one scene, by A. J. Leavitt.** Four male characters. Full of most absurdly funny incidents. Costumes, modern; one policeman's uniform. Scenery, a plain chamber. Time in representation, eighteen minutes.
- 41 CREMATION. An Ethiopian Sketch in two scenes, by A. J. Leavitt.** Eight male, one female characters. Full of broad, palpable hits at the last sensation. Costumes modern, some eccentric. Scenery, a street and a plain chamber. Time in representation, twenty-five minutes.
- 42. BAD WHISKEY. A comic Irish Sketch in one scene, by Sam Rickey and Master Barney.** Two male, one female characters. One of the very best of its class. Extravagant low Irish dress and a policeman's uniform.
- 43 BABY ELEPHANT. A Negro Sketch in two scenes.** By J. C. Stewart. Seven male, one female characters. Uproariously comic in idea and execution. Costumes, modern. Scenery, one street, one chamber. Time in representation, twenty-five minutes.
- 44 THE MUSICAL SERVANT. An Ethiopian Sketch in one scene, by Phil. H. Mowrey.** Three male characters. Very original and very droll. Costumes, modern and low darkey. Scenery, a plain chamber. Time in representation, fifteen minutes.

DE WITT'S ETHIOPIAN AND COMIC DRAMA.

No.

- 45 REMITTANCE FROM HOME. An Ethiopian Sketch in one scene,** by A. J. Leavitt. Six male characters. A very lively piece, full of bustle, and giving half a dozen people a good chance. Time in representation, twenty minutes.
- 46 A SLIPPERY DAY. An Ethiopian Sketch in one scene,** by Robert Hart. Six male, one female characters. By a very simple mechanical contrivance, plainly planned and described in this book, a few persons can keep an audience roaring. Time in representation, sixteen minutes.
- 47 TAKE IT, DON'T TAKE IT. A Negro Sketch in one scene,** by John Wild. Two male characters. Affords a capital chance for two good persons to "do" the heaviest kind of deep, deep tragedy. Time of representation, twenty-three minutes.
- 48 HIGH JACK, THE HEELER. An Ethiopian Sketch in one scene,** by A. J. Leavitt. Six male characters. Happily hits off the short-haired bragging "fighters" that can't lick a piece of big taffy. Time of playing, twenty minutes.
- 49 A NIGHT IN A STRANGE HOTEL. A laughable Negro Sketch in one scene,** arranged by Charles White. Two male characters. Although this piece has only two personators, it is full of fun. Time in representation, eighteen minutes.
- 50 THE DRAFT. A Negro Sketch in one act and two scenes,** by Charles White. Six male characters. A good deal of humor of the Mulligan Guard and Awkward Squad style, dramatized. Time in representation, eighteen minutes.
- 51 FISHERMAN'S LUCK. An Ethiopian Sketch in one scene,** by Charles White. Two male characters. Decidedly the best "fish story" ever told. It needs two "star" darkeys to do it. Time in representation, fifteen minutes.
- 52 EXCISE TRIALS. A Burlesque Negro Sketch in one scene,** arranged by Charles White. Ten male, one female characters. Full of strong local satire; can be easily adapted to any locality. Time of representation, twenty minutes.
- 53 DAMON AND PYTHIAS. A Negro Burlesque,** by Chas. White. Five male, one female characters, in two scenes. A stunning burlesque of the highfalutin melodrama; capital for one or two good imitators. Time of representation, fifteen minutes.
- 54 THEM PAPERS. An Ethiopian Sketch in one scene,** by A. J. Leavitt. Three male characters. Full of comical mystifications and absurdly funny situations. Time of representation, fifteen minutes.
- 55 RIGGING A PURCHASE. A Negro Sketch in one scene,** by A. J. Leavitt. Three male characters. Full of broad comical effects. Time in representation, fifteen minutes.
- 56 THE STAGE STRUCK COUPLE. A laughable Interlude in one scene,** by Charles White. Two male, one female characters. Gives the comical phase of juvenile dramatic furor; very droll, contrasted with the matter-of-fact darkey. Time in representation, fifteen minutes.
- 57 POMPEY'S PATIENTS. A laughable Interlude in two scenes,** arranged by Charles White. Six male characters. Very funny practical tricks of a fast youth to gain the governor's consent to his wedding his true love. Half a dozen good chances for good actors. Time in representation, twenty minutes.

DE WITT'S ETHIOPIAN AND COMIC DRAMA.

No.

- 58 GHOST IN A PAWN SHOP.** An Ethiopian Sketch in one scene, by Mr. Mackey. Four male characters. As comical as its title; running over with practical jokes. Time of representation, twenty minutes.
- 59 THE SAUSAGE MAKERS.** A Negro Burlesque Sketch in two scenes, arranged by Charles White. Five male, one female characters. An old story worked up with a deal of laughable effect. The ponderous sausage machine and other properties need not cost more than a couple of dollars. Time of representation, twenty minutes.
- 60 THE LOST WILL.** A Negro Sketch, by A. J. Leavitt. Four male characters. Very droll from the word "go." Time of representation, eighteen minutes.
- 61 THE HAPPY COUPLE.** A Short Humorous scene, arranged by Charles White. Two male, one female characters. A spirited burlesque of foolish jealousy. Sam is a very frolicsome, and very funny young darkey. Time of playing, seventeen minutes.
- 62 VINEGAR BITTERS.** A Negro Sketch in one scene, arranged by Charles White. Six male, one female characters. A broad burlesque of the popular patent medicine business; plenty of humorous incidents. Time of representation, fifteen minutes.
- 63 THE DARKEY'S STRATAGEM.** A Negro Sketch in one act, arranged by Charles White. Three male, one female characters. Quaint courtship scenes of a pair of young darkies, ludicrously exaggerated by the tricks of the boy Cupid. Time of representation, twenty minutes.
- 64 THE DUTCHMAN'S GHOST.** In one scene, by Larry Tooley. Four male, one female characters. Jacob Schrochorn, the jolly shoemaker and his frau, are rare ones for raising a hearty laugh. Time of representation, fifteen minutes.
- 65 PORTER'S TROUBLES.** An Amusing Sketch in one scene, by Ed. Harrigan. Six male, one female characters. A laughable exposition of the queer freaks of a couple of eccentric lodgers that pester a poor "porter." Time in representation, eighteen minutes.
- 66 PORT WINE vs. JEALOUSY.** A Highly Amusing Sketch, by William Carter. Two male, one female characters. Twenty minutes jammed full of the funniest kind of fun.
- 67 EDITOR'S TROUBLES.** A Farce in one scene, by Edward Harrigan. Six male characters. A broad farcical description of the running of a country journal "under difficulties." Time of representation, twenty-three minutes.
- 68 HIPPOTHEATRON OR BURLESQUE CIRCUS.** An Extravagant, funny Sketch, by Charles White. Nine male characters. A rich burlesque of sports in the ring and stone smashing prodigies. Time of playing, varies with "acts" introduced.
- 69 SQUIRE FOR A DAY.** A Negro Sketch, by A. J. Leavitt. Five male, one female characters. The "humor of it" is in the mock judicial antics of a darkey judge for a day. Time of representation, twenty minutes.
- 70 GUIDE TO THE STAGE.** An Ethiopian Sketch, by Chas. White. Three male characters. Contains some thumping theatrical hits of the "Lay on Macduff," style. Time of playing, twelve minutes.

MANUSCRIPT PLAYS.

Below will be found a List of nearly all the great Dramatic successes of the present and past seasons. Every one of these Plays, it will be noticed, are the productions of the most eminent Dramatists of the age. Nothing is omitted that can in any manner lighten the duties of the Stage Manager, the Scene Painter or the Property Man.

ON THE JURY. A Drama, in four Acts. By Watts Phillips. This piece has seven male and four female characters.

ELFIE; or, THE CHERRY TREE INN. A Romantic Drama, in three Acts. By Dion Boucicault. This piece has six male and four female characters.

THE TWO THORNS. A Comedy, in four Acts. By James Albery. This piece has nine male and three female characters.

A WRONG MAN IN THE RIGHT PLACE. A Farce, in one Act. By John Oxenford. This piece has one male and three female characters.

JEZEBEL; or, THE DEAD RECKONING. By Dion Boucicault. This piece has six male and five female characters.

THE RAPAREE; or, THE TREATY OF LIMERICK. A Drama, in three Acts. By Dion Boucicault. This piece has nine male and two female characters.

TWIXT AXE AND CROWN; or, THE LADY ELIZABETH. An Historical Play, in five Acts. By Tom Taylor. This piece has twenty-five male and twelve female characters.

THE TWO ROSES. A Comedy, in three Acts. By James Albery. This piece has five male and four female characters.

M. P. (Member of Parliament.) A Comedy, in four Acts. By T. W. Robertson. This piece has seven male and five female characters.

MARY WARNER. A Domestic Drama, in four Acts. By Tom Taylor. This piece has eleven male and five female characters.

PHILOMEL. A Romantic Drama, in three Acts. By H. T. Craven. This piece has six male and four female characters.

UNCLE DICK'S DARLING. A Domestic Drama, in three Acts. By Henry J. Byron. This piece has six male and five female characters.

LITTLE EM'LY. (David Copperfield.) A Drama, in four Acts. By Andrew Halliday. "Little Em'ly" has eight male and eight female characters.

DE WITT'S MANUSCRIPT PLAYS.

FORMOSA. A Drama, in four Acts. By Dion Boucicault.
This piece has eighteen male and eight female characters.

HOME. A Comedy, in three Acts. By T. W. Robertson.
"Home" has four male and three female characters.

AN ENGLISH GENTLEMAN; or, THE SQUIRE'S LAST
Shilling. A Drama, in four Acts. By Henry J. Byron. This piece contains nine male, four female characters.

FOUL PLAY. A Drama, in four Acts. By Dion Boucicault.
This piece has fourteen male and two female characters.

AFTER DARK. A Drama, in four Acts. By Dion Boucicault.
This piece has fourteen male and two female characters.

ARRAH-NA-POGUE. A Drama, in three Acts. By Dion Boucicault.
This piece has fourteen male and two female characters.

BREACH OF PROMISE. A Comic Drama, in two Acts. By T. W. Robertson.
The piece has five male and two female characters.

BLACK AND WHITE. A Drama, in three Acts. By Wilkie Collins and Charles Fechter.
This piece has six male and two female characters.

PARTNERS FOR LIFE. A Comedy, in three Acts. By Henry J. Byron.
This piece has seven male and four female characters.

KERRY; or, Night and Morning. A Comedy, in one Act. By Dion Boucicault.
This piece contains four male and two female characters.

HINKO; or, THE HEADSMAN'S DAUGHTER. A Romantic Play, in a Prologue and five Acts. By W. G. Wills.
The Prologue contains four male and three female characters. The Play contains ten male and seven female characters.

NOT IF I KNOW IT. A Farce, in one Act. By John Madison Morton.
This piece contains four male and four female characters.


DAISY FARM. A Drama, in four Acts. By Henry J. Byron.
This piece contains ten male and four female characters.

EILEEN OGE; or, DARK'S THE HOUR BEFORE THE Dawn. A Drama, in four Acts. By Edmund Falconer.
This piece contains fifteen male and four female characters.

TWEEDIE'S RIGHTS. A Comedy-Drama, in two Acts. By James Albery.
This piece has four male, two female characters.

NOTRE DAME; or, THE GIPSY GIRL OF PARIS. A Romantic Drama, in three Acts. By Andrew Halliday.
This play has seven male, four female characters.

JOAN OF ARC. A Tragedy, in Five Acts. By Tom Taylor.
This piece has twenty-one male, four female characters.

 *Manuscript copies of these very effective and very successful plays are now ready, and will be furnished to Managers on very reasonable terms.*

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** Single copies sent, on receipt of price, postage free.

 Address as per first page of this Catalogue,

No.	Composer.
82. Last Farewell.....	Tucker.
86. My Heart is Thine Alone..	Glover.
87. Come Back to Eria.....	Claribel.
88. Morn on the Meadow...	Wrighton.
90. Sad Brown Leaves.....	Chantrey.
91. Fond Memory.....	Glover.
92. I Heard a Spirit Sing.....	Taylor.
94. Autumn Twilight.....	Glover.
95. Rocked in the Cradle of the Deep.....	Tucker.
98. Origin of the Harp.....	Moore.
100. Strangers Yet.....	Claribel.
102. Sweet Land of Tyrol.....	Theresa.
103. My Pretty Bird, Sing On. Lindbland.	
104. Spring and Autumn.....	Tucker.
106. Upon the Snowy Mountain Tops. Moller.	
107. Ave Maria.....	Guonod.
110. Believe Me if all Endearing Charms.....	Moore.
114. Children's Voices.....	Claribel.
115. Long, Long Weary Day...Tucker.	
116. Why was I Looking Out? Blumenthal.	
117. Angels Ever Bright and Fair. Tucker.	
122. Annie Laurie.....	Tucker.
123. My Pretty Jane.....	Bishop.
124. Distant Land.....	Henslett.
125. Dream of Love.....	Rodwell.
127. I Love and I am Beloved..	Richard.
128. Xenia.....	Lutz.
129. On the Mountains.....	Benedict.
130. Oh, Waly, Waly, Up the Bank. Blumenthal.	
131. The Birds were Telling One Another.....	Smart.
132. Come Sit Thee Down.....	Sinclair.
133. The Standard Bearer..	Lindpainter.
134. Shells of Ocean.....	Cherry.
135. Isle of Beauty, Fare Thee Well. Bayley.	
136. Bloom Again, Sweet Prison Flower.....	Young.

No.	Composer.
137. Ever of Thee.....	Hall.
138. As I'd Nothing Else to Do. Hatton.	
139. Grieve Not for Me.....	Wrighton.
140. I Cannot Sing the Old Songs. Claribel.	
141. Why Do Summer Roses Fade? Barker.	
144. I Cannot Mind my Wheel. Mother.....	Linley.
145. Araby's Daughter.....	Klallmark.
146. Young Jenny.....	Allen.
147. O Fair Dove! O Fond Dove! Gatty.	
148. Oh, Keep Me in Your Memory. Glover.	
152. Upon the Danube River...Tucker.	
154. Just Touch the Harp Gently, My Pretty Louise.....	Blamphn.
159. When the Corn is Waving, Annie.....	Blamphn.
160. Love's Secret.....	Tucker.
163. When my Ship Comes Home. Lee.	
164. Bird on the Tree.....	Nish.
165. Yeoman's Wedding Song, Ponlatowski.	
166. Linden Waltz.....	Alde.
167. Michael Bray.....	Philp.
168. Lover's Pen.....	Ponlatowski.
169. Elly's Reason.....	Molloy.
170. With the Stream.....	Tours.
171. Out in the Cold.....	Bagnall.
175. The Wishing Cap.....	Wrighton.
178. The Island of Green. Arranged by Tucker.	
180. Meeting in Heaven.....	Wrighton.
182. Jenny of the Mill.....	Leduc.
186. Esmeralda.....	Levey.
196. Heavenly Golden Shore.	Rosenthal.
197. Don't You Remember, Love? Lawrence.	
198. Mark! the Drum.....	Nish.
200. Anita (the Chieftain's Wife). Richards.	

OPERATIC SONGS.

10. Little Blue Butterfly.....	Herve.
27. Loving Daughter's Heart...Balfé.	
29. Paradise of Love.....	Balfé.
69. O Rare Malvoisie!.....	Offenbach.
71. Light of Other Days.....	Balfé.
73. Rhotomago's Partner Fair. Offenbach.	
77. Ah! What a Fate!.....	Offenbach.
80. Then You'll Remember Me..	Balfé.
81. Turtle Doves.....	Offenbach.
83. 'Tis Sad to Leave Our Father. land.....	Balfé.

84. On Yonder Rock Reclining...Anber.	
85. Walk Up Now, This is No Hum- bug.	
89. Song of the Tight Rope Dancer. Offenbach.	
93. These Aching Teeth.....	Offenbach.
97. Painted so Fine—Eyes Divine, Offenbach.	
99. Anvil Chorus.....	Verdi.
101. Fool, You may Say it if You Please.....	Offenbach.



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No.	Composer.
105. Oh, Flowers so Fair and Sweet.	Offenbach.
108. Mignon.....	Thomas.
109. Pleased with Myself.....	Offenbach.
111. Heart Bowed Down.....	Balfe.
112. Young Agnes, Beauteous Flower.....	Auber.
113. I Dreamt I Dwelt in Marble Halls.	Balfe.
116. Her Gentle Voice Expressed, etc.	Balfe.

112. My Own, My Guiding Star.	Macfarren.
143. Ah! So Pure.....	Flotow.
155. Where shall I Take my Bride?	Herne.

COMIC AND SERIO COMIC SONGS.

1. Pretty Polly, if you Love Me.	Cooté.
2. Fisherman's Daughter.....	Bagnall.
4. Pll Tell Your Wife.....	Egerton.
7. Up in a Balloon.....	Hunt.
9. Captain Jinks.....	MacLagan.
11. Champagne Charlie.....	Lee
12. Thady O'Flynn.....	Molloy.
13. Tassels on the Boots.....	Tucker.
15. Tommy Dodd.....	Clarke.
17. That's the Style for Me.....	Young.
18. Pretty Little Flora.....	Leyborne.
19. Bother the Mea.....	Walker
22. I Wish I was a Fish.....	Hunt.
24. Put it Down to Me.....	Gatty.
28. Oh, Wouldn't You Like to Know?	Musgrave.
30. Where is my Nancy?.....	Hunt.
33. Immenselkoff.....	Lloyd.
38. Good-bye, John; or, Chickabiddy.	
40. Bean of Saratoga.....	Vance.
42. Net for Joseph.....	Lloyd.
44. California Gold.....	Hunt.
48. Susan, Susan, Pity my Confusion.	Burnama.
50. Walking in the Park.....	Lee.
52. Bell Goes a-Ringing for Sa-rah.	Hunt.
53. Call Her Back and Kiss Her.	Minast.
56. Flying Trapeze.....	Lee.
58. It's Nice to be a Father.....	Hunt.
66. She Danced Like a Fairy..	Dudley.
67. I Never Go East of Madison Square.	
68. Lancashire Lass.....	Williams.
96. Rowing Home in the Morn'ing.	Edgerton.
151. If Ever I Cease to Love..	Leybourne.
153. His Heart was True to Poll.	Tucker.
156. I'm a Timid, Nervous Man.	Cherry.
157. Rhein Wine Sharley...	Leybourne.
158. Heathen Chinee.....	Tucker.
162. Housekeeper's Woes....	Fachter.
171. Down in a Coal Mine...	Geoghegan.
172. Dolly Varden.....	Lee.
173. Little Coquette.....	Lee.
176. Good-bye, Charlie.....	Hunt.
181. Bom! Bom! Bom!.....	Hunt.
183. Modera Times.....	Cooté.
184. The Hardware Lie.....	Banks.
185. Jack's Present.....	Byron.
189. When the Band Begins to Play.	Hunt.
190. Upon the Grand Parade...	Davies.
191. Ada with the Golden Hair.	
	G. W. M.
192. Awfully Clever.....	Hunt.
193. Perhaps She's on the Railway.	McCarthy.
194. Mother Says I Mustn't.....	Hunt.

MOTTO SONGS.

34. Way of the World.....	Ellery.
36. It's All the Same to Sam...	Hunt.
46. It's Better to Laugh than to Cry.	Clifton.
54. Oh, Boys, Oh, the Course is Always Clear.....	Fetchet.
60. Act on the Square, Boys...	Lee.
177. A Bit of my Mind.....	Bell.
179. An Old Man's Advice.....	Tinney.
187. Up and be Doing.....	Smith.
188. Ten Minutes Too Late.....	Clifton.
195. Would You be Surprised?..	Cooté.
199. O'Donnell Aboe.....	Morine.
149. Popular Airs for Little Fingers, No. 1. Walking in the Park; Beautiful Bells.	
150. Popular Airs for Little Fingers, No. 2. Captain Jinks; Tapping at the Garden Gate.	
161. Berger Family "Bells Mazurka."	